

**BIBLIOTHECA
SPENCERIANA;
OR A
DESCRIPTIVE
CATALOGUE OF...**





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BIBLIOTHECA .
SPENCERIANA.

BIBLIOTHECA
SPENCERIANA;
OR
A DESCRIPTIVE CATALOGUE
OF THE BOOKS PRINTED IN
The Fifteenth Century,
AND OF MANY VALUABLE FIRST EDITIONS,
IN THE LIBRARY OF
GEORGE JOHN EARL SPENCER, K. G.
&c. &c. &c.



BY THE REVEREND
THOMAS FRIGNALL DIBDIN.

VOL. III.

LONDON:
PRINTED FOR THE AUTHOR, BY W. BULMER AND CO.
Shakspeare Press.
AND PUBLISHED BY LONGMAN, HURST, REES, & CO.; T. PAYNE;
WHITE & COCHRANE; JOHN MURRAY; AND J. & A. ARCH.

1814.

COLLECTIONS
OF
CLASSES.

VOL. III.

3



Collections of Classics.

524. ANTHOLOGIA GRÆCA. *Printed by Laurentius, the Son of Franciscus de Alopa. Florence. 1494. Quarto.*

WE commence our account of the more important COLLECTIONS of CLASSICAL WRITERS, with the present celebrated production. It is the first, and the most beautiful, of all the publications, printed in CAPITAL LETTERS, which came from the press of Laurentius de Alopa; a Venetian by birth. Collectors, for the last century, have been anxious to possess fine copies of it, especially upon VELLUM; but a more splendid vellum copy of it, than the one under description, is probably no where to be found. It formerly belonged to the Chancellor D'Aguessenu; at whose sale, in 1785, it was purchased by the late Count Reviczky for 1000 livres; and from the subjoined description of the copy,* the reader cannot but regret, with the

* IMPRIME' SUR VELLIN. Cet Exemplaire est de la plus belle conservation, et porte 9 pouces 4 lignes de haut, sur 5 pouces 11 lignes de large; il est relié en bois, couvert de maroquin rouge, avec deslattes et un médaillon en relief sur chaque côté de la couverture: l'un des deux médaillons représente Alexandre. Le premier feuillet de ce livre est orné d'un cadre supérieurement peint en miniature, et l'on apperçoit au milieu de la marge d'en haut les ARMES DE MEDICIS surmontées d'une petite croix, et d'un chapeau de Cardinal: d'où il faut inférer que c'est ici l'exemplaire qui a été donné au Cardinal de Médicis, qui depuis fut élu pape sous le nom de LÉON X. En 1494 il pouvoit avoir 17 ans; et depuis trois ans il étoit décoré de la pourpre. On sent bien qu'alors ce livre convenoit parfaitement à un jeune Prince qui aimoit les Lettres, et que ce Présent étoit digne de lui être offert. On peut assurer que, par sa rareté et sa beauté, cet ouvrage peut encore figurer dans les Bibliothèques les plus riches en raretés typographiques. Il est complet.

Cat. d'Aguessenu, p. 193, no. 1942.

present noble Owner of it, that its original exterior has been exchanged for a modern and less appropriate binding. We proceed to a bibliographical description of the volume. The recto of the first leaf is blank. On the reverse, is an account of the contents of the impression; preceded by the Greek alphabet. On the recto of A II, the text commences thus:

ΑΡΧΙΟΥ. ΕΙΣ ΤΟΥΣ ΤΕΣΣΑΡΑΣ
ΑΓΩΝΑΣ.

ΕΣΣΑΡΕΣ ΕΊΣΙΝ ΑΤΩΝΕΣ ΑΝΕΛΛΑΔΑ. ΤΕΣ
ΣΑΡΕΣ Ι΄ΟΙ'.

ΟΙ ΔΥΟ ΜΕΝ, ΘΗΗΤΩΝ. ΟΙ ΔΥΟ Δ' ΑΘΛ
ΝΑΤΩΝ

&c. &c. &c.

On the recto of the concluding leaf of the Greek text, we read the epigram of LASCARIS, subscribed ΛΑΣΚΑΡΕΩΣ. The signatures extend entirely through the first alphabet, and as far as KK VIII of the second; uniformly in eights. The Latin epistle of the same scholar, to PIETRO DE MEDICI, follows on the reverse of this leaf; and occupies, inclusively, 7 leaves; without any signature. On the reverse of this 7th and last leaf, we read the imprint, thus:

IMPRESSVM FLORENTIAE PER LAVRENTIVM FRANCISCI
DE ALOPA VENETVM. III. IDVS AVGVSTI. M. CCCC
LXXXIII.

The reader must again be reminded that the entire impression is executed in CAPITAL LETTERS. He must also be informed that this Latin epistle of Lascaris is sometimes missing, and supplied by a reprint: — a circumstance which excited so lively an indignation in Maltaire ('verum non patiar hoc *καμψύς* diutius, tanquam pro deperdito, prae magnâ Exemplarium paucitate haberi, et in omnium, quotquot sunt doctrinae reconditoris studiosi, manibus non frequentari') that he reprinted it, line for line, in the first edition of his *Annal. Typog.* 1719, p. 270-283; but unaccountably omitted the

* Maltaire thus continues: 'Apage vilem illam, invidiam, et nunquam satis exhibendam exagitantibusque quarundam angustioribus animis hominum *φθονίας*, qui modis omnibus, quicquid usum est pretiosioris litterariae suppellectilis, per sordidam et hostiliabilem oreola corrumpant, non tam ut ipsi, quam ut soli, congestis thesauris incubent.' &c. Ibid.

reimpression in his second edition of the same volume:—for which he has been severely criticised by Seiz, in his *Ann. Src. Tert. Art. Typog.* 1741, 8vo. p. 11. For want of seeing this epistle (which, as the reader may have already remarked, has the preceding date subjoined,) bibliographers have mentioned an edition of the Anthology, printed in like manner, without date or place; which is no other than a mutilated copy of the present edition. Seemiller notices three copies with such deficiency; and all the vellum copies seen by De Bure appear to have been equally defective. *Incunab. Typog. Fasc.* iv. p. 54; *Bibliogr. Instruct.* vol. iii. p. 200. Clement, although he mentions a fine and perfect copy of it *UPON VELLUM*, in the Royal library at Paris, has described it 'sans lieu ni date,* in the text of his *Bibl. Curieuse*, vol. i. p. 361. The same bibliographer needed not, for one moment, have countenanced the supposition that there was a Florentine impression of the date of 1488—according to the intimation of the *Bibl. Marciana*, pt. i. p. 111, 1727, 8vo.

There does not appear to have been any vellum copy of this *EDITIO PRINCIPIS*, in the Harleian or Mead Collections; but Dr. Askew had a similar copy, which was purchased at his sale by Dr. Hunter for 28*l.* 7*s.* and is now in the Hunter Museum at Glasgow. The Duke de la Valliere's vellum copy was returned, upon his death, to the monastery of St. Genevieve, by order of the Duchess de Chastillon: it having been lent him only during life. *Cat. de la Valliere*, vol. ii. n°. 2353. The Gaignat and Loménie copies were upon paper; the former having the reprint of the epistle. *Cat. de Gaignat*, vol. i. n°. 1520; *Index Libror.* vol. ii. p. 193-4. In the copy of it, *UPON VELLUM*, which was in the Soubise Collection, some ignorant scribe had effaced the word 'Impressum' and substituted 'Scriptum.' *Cat. de Soubise*, p. 325, n°. 4713. A very beautiful vellum copy of it is in the Cracherode Collection, in the British Museum; of which the ancient binding is in perfect taste. The condition of the present very splendid and desirable copy has been before described.

It remains to observe, that this interesting Collection of fugitive pieces of ancient Greek poetry, was compiled by MAXIMUS PLANUDIS,† a monk and professor of rhetoric at Constantinople, in

* Even De Thou's copy (according to Rescoud's *Catalogue Des Livres d'Assortiment*, 1813, no. 180) had the reimpression of the Epistle of Lascaris.

† Consult the various authorities referred to by Saxius, in his *Onomast. Literar.* vol. ii. p. 354-5; and Harles's *Fabric. Bibl. Græc.* vq. iv. p. 429.

the xivth century; who has been accused of having mutilated the materials which lay before him, and of having rejected, from bad taste, many of the more exquisite pieces, which were happily restored by SALMASIUS in the XVIIth century. BRUNCK has supplied many of the deficiencies which were obvious even in the labours of Salmasius; and has added other pieces, which, in turn, have been rejected by JACOB, the last and best editor of this truly interesting Collection. A Vatican MS., now in the Imperial Library at Paris, is reported to contain yet more authentic materials; and Mons. Chardon has given an earnest of the fruits which the public are likely to gather from his collation of this MS. and from a publication of its contents. The foregoing intelligence is supplied by a very interesting preface prefixed to a recent edition of *English Translations from the Greek Anthology*, 1813, 8vo. * a

* By the Revd. Robert Bland, and others. Although it is most probable that this book will be upon the shelf of every lover of ancient classical literature, I cannot refrain from the gratification of extracting the original prologue, (perhaps a little out of place here) and two specimens of the version—the latter, rather indiscriminately selected.

PROLOGUE.

Thou little wreath, by Fancy twined
In summer's sun and winter's wind,
That thro' an age of deepest gloom
Hast kept thy fragrance and thy bloom,
Tho' now whole centuries have roll'd,
And nations, since thy birth, grown old,
Tho' time have wither'd many a leaf,
And silent envy play'd the thief,
And cloven have breathed in evil hour
A poison into thy sweet flower,—
Yet dost thou live—nor tyrants' rage
Hath nipt thee quite, nor wars, nor age.

Yet not, as once, the gentle earth
Thou dost adorn that gave thee birth,
When, all unfetted by pain and toil,
Wild shooting in thy native soil,
The sweetest buds that deck'd the land
Were pluck'd by Meleager's hand,
Who cur'd Anacreon's blushing vine
Around Erine's egantine,
And Myro's lilies cul'd, to shade
The roes of the Lesbian Maid,
And pluck'd the myrtle from thy grove,
Callimachus, the sprig of love,
With these my venturesous hand shall wreath
The baleful plants that sully breathe,

work, equally distinguished for its fidelity and elegance ; and exhibiting one of the most successful poetical versions from the Greek, of which any country can boast.

525. *ASTRONOMI VETERES. GR. ET LAT. Printed by Aldus. Venice. 1499. 2 vols. Folio.*

There are few Aldine publications more beautiful and interesting than the present. Renouard has been particular in his account of it, but we may add to his description. On the recto of the first leaf (sign. * 1,) we read the title, which informs us that the impression con-

That with a sigh the tragic muse
Around her path majestic strews ;
And I will twine, these flowers among,
Menander, prince of comic song !
Pluck'd from thy many garlands bright,
So charming once and new to sight,
Some honours spared by age and crime,
That live to grace an after-time.
Our unavailing sorrows mourn
Thy roses pale, thy lilies torn ;
Thy garden rifled of its bloom,
Thy violets robb'd of their perfume:
Thy gaudy tulips now have lost
Their smiles by many a chilling frost ;
Thy spring's rich wardrobe now is scant ;
And now some sad and wintry plant,
Some wither'd shrub of power malign,
Of all that graced thy garden fine
Remains of thee, or sickly yew
Where buds of heavenly fragrance grew,
Or mourner cypress spreads a shade,
Or plant of Daphne, hapless maid !
Yet 'mid the melancholy night,
Some scatter'd honours give delight ;
And here and there a rose is found
Neglected on the chilly ground,
And a chance lily sheds its snow
Beneath the darker shrubs of woe.
Oh, not as erst, thou modest wreath,
Shall thou of all thy fragrance breathe !
Oh, not as erst, when Genius knew
To give thy colours to the view,
And Taste was ready to display
The flowers that fell in Fancy's way !

tains the 8 entire Books of JULIUS FIRMICUS, with emendations, and recently brought from Scythia; also the 5 Books of MANILIUS; the *Phænomena* of ARATUS, translated from the Greek by Germanicus Caesar, with a Commentary, and Cuts; a Fragment of ARATUS, by Cicero; a Paraphrase of ARATUS by Rufus Festus Aelianus; the Greek text of ARATUS, with the Greek Commentary of Theon; the Greek text of PROCLUS upon the Sphere; and LINACHE's Version of Proclus.

For zephyrs soft that fan'd thy youth,
How wilt thou meet the gale uncouth?
Torn from a genial summer's smile,
How wilt thou bear a northern idle?
Far from home and native sky,
Meek stranger, wilt thou live or die?

B.

AMATORY.

BEAUTY COMPARED WITH FLOWERS. M.

Paulus, 17. iii. 76.

We ask no flowers to crown the blushing rose,
Nor glittering gems thy beauteous form to deck,
The pearl, in Persia's precious gulph that glows,
Yields to the dazzling whiteness of thy neck.
Gold adds not to the lustre of thy hair,
But, vanquish'd, sheds a fainter radiance there.

The Indian hyacinth's celestial hue
Shrinks from the bright effulgence of thine eye,
The Paphian cestus bathed thy lips in dew,
And gave thy form ambrosial harmony.
My soul would perish in the melting gaze,
But for thine eyes, where Hope for ever plays.

p. 13.

MORAL.

Lesidus.

HOME. R.

Cling to thy home! If there the meanest shed
Yield thee a hearth and shelter for thy head,
And some poor plot, with vegetables stored,
Be all that heaven allots thee for thy board,
Unrav'ring bread, and herbs that scatter'd grow,
Wild on the river-bank or mountain-bow,
Yet e'en this cheerless mansion shall provide
More heart's repose than all the world beside.

p. 111.

Six preliminary leaves, including the foregoing, upon sign. *, precede the text of Firmicus; containing a letter from Aldus to Guido Pheretrius, Duke of Urbino, dated Nov. 1499—with another from P. F. Niger to Cardinal Hippolitus d'Este, dated 1497; and a table of the Contents of Firmicus, upon three leaves. The 1st book of Firmicus begins on a i, and concludes on the recto of b 12; the previous signature having only 10 leaves:—next ensue signatures c, d, e, f, g, in tens, and h in twelves. Then a a. on which the 5th book of Firmicus begins: having running titles, in capitals, as far as signature ii. The signatures ii and kk have only 8 leaves each. On the recto of kk viij, we read the following colophon:

*Vnctiis in xibz Aldi Romani mense Junio. M.ID.
Ne quis impune integros hos, ac emendatos Materni
libros, hinc ad annos decem formis iterum queat excu-
dere, cautum est.*

The recto of the 1st leaf of the second volume contains a title in the middle, in two lines. The reverse is blank. On A, recto, the text of Manilius begins; and ends on the reverse of F v. A table of one leaf follows. Then the Life of Aratus, from the Greek, on G (i). On G ii, there is a very excellent wood-cut of the signs of the Zodiac, much superior to the cuts in the body of the text; which latter, as Renouard justly observes, are not equal to those in the Hycirus of 1482, although borrowed from them. The fac-similes from this latter, in the following pages, prove the truth of this remark. The Commentary upon Aratus concludes on K iii recto. The Fragment follows, ending on the reverse of K 9. The version of the same, by Avienus, follows on L (i) recto, and concludes on N vj recto. The reverse is blank. Next comes the Greek text of Aratus, surrounded by the Scholia, which terminates on S vij, recto. It is immediately followed, on the reverse, by the Greek text of Proclus; which latter has only 7 pages, and is succeeded by Linacre's Latin version.

Two interesting Epistles precede Linacre's version. One is by Aldus, to his friend Albertus Pius Carpus; in which Linacre and Grocin (names for ever dear to Englishmen!) are strenuously extolled. The Latinity of Grocin is held up as a model of imitation for contemporaneous writers; and Aldus calls upon his countrymen 'to emulate the British' in this particular. His epistle bears date October, 1499. The other letter is by Grocin; who displays great enthusiasm in the cause of litera-

VOL. III. C

ture and philosophy; and tells Aldus that his friend Thomas Linacre had first made him acquainted with the labours of his press. The following passage from it is too interesting to be withheld: 'Noster item LINACRUS nuntiavit mihi te rem multo magis admirandam moliri, iamque statutum habere, ut libros sacros veteris quidem testamenti trifariam, latine, græce, et habraice, Novi autem bifariam, græce et latine imprimas, Opus plane arduum et christiano viro dignissimum. In quo, si modo perficere licebit, non modo cæteros omnes, qui unquam in hoc genere floruerunt, sed etiam te ipsum longo intervallo superabis. Age igitur ut ALDUS aspicere tandem opus, quod cogitas, & quod laudiu parturis, aliquando parias. Non enim adduci possum, ut credam, posse opus tam diuinum secundis carere successibus. Nam quod ad nos attinet, nihil plane prætermitemus, quod huic rei futurum adiumento uidebitur. De his, quæ tibi a nobis priusquam debentur, noli laborare. Curauimus, ut prope diem satis tibi fiat. Vale. Ex Vrbe Londino. xi. Calen. Septembr.

The translation of Linacre occupies only 8 pages. The last leaf but one contains a register of the gatherings in each volume. Those in the first have been already described. The second volume contains signatures A, B, C, and D, in tens; but signature A has 11 leaves, as the first leaf is not noticed. E has 12, F 6, and G to M, inclusively, have 10 leaves. There are two signatures of N: one has 6, the other 10 leaves. O, P, Q, R, and S, have each 10; but T has only 8. On the recto of T viij, we have the colophon, thus:

Venetiis cura, & diligentia Aldi Ro. Mense octob.

M. ID. Cui concessum est ab Ill. S. V. ne hos
quoq; libros alii cuiquam impune for-
mis excudere liceat.

Renouard remarks that the Greek texts of Aratus and Proclus are sometimes wanting in copies of this impression; and that Clement, without being aware of such defection, has described an edition of Aratus, 'Sans lieu ni date. Edition ancienne et très-rare,' as if it had preceded the Aldine; whereas it is no other than the one just described. *L'Imprim. des Aldes*, vol. i. p. 26-8; *Bibliothèque Curieuse*, vol. ii. p. 4, note 7. The present copy, although some leaves in the first volume are inlaid, may be called a fine one. It is in blue morocco. A beautiful copy was purchased at the Roxburgh sale, by Sir M. M. Sykes, for 194. 19s.

526. AUGUSTÆ HISTORIÆ SCRIPTORES. *Printed by Philip de Lavagna. Milan. 1475. Folio.*

EDITIO PRINCEPS. Before we describe this exceedingly elegant volume, it may be as well to give a brief account of the blunders which have been committed, by the older bibliographers, in regard to the date of it. Happening to possess two of the earlier editions of the *Bibliotheca Latina* by Fabricius, as well as the last and best impression of it by Ernesti, I consulted the edition of 1721, 3 vols. 8vo.—as referred to by Saxius, in his *Hist. Lit. Typog. Mediol.* p. DLIX, note (a)—and there I discovered that Fabricius, in vol. i. p. 551, had adopted the error of Salmasius (*Edit. Script. Aug. Hist. Paris*, 1620,) in supposing that the Editio Princeps of this work had been published in 1465. This error arose from Salmasius having possessed an imperfect copy of it, in which the colophon was wanting; or, as Ernesti suggests, Salmasius might have possessed the very copy of it which was sold at the sale of Henry Justice's library, at the Hague, in 1763, in old French binding; with the ms. memorandum. '*Hist. Aug. Scriptores Mediolani*, 1465.' In fact, this identical copy also is in the present Library, and contains only a part of the work.

Mollerus, who wrote a dissertation upon SPARTIANUS, (one of the Historians of the Augustan age, and contained in this impression,) was not content with the antiquity of the date assigned by Salmasius, but affirmed that this volume was put forth in 1455.* Fabricius and Ernesti properly correct so gross an error. J. Casaubon had supposed the first edition to have been printed in 1480. Meerman presents us with a copious note respecting the genuine date of the present impression; in which he tells us, that he had examined the libraries of William Cavendish, Duke of Devonshire—Charles Spencer, Earl of Sunderland—Thomas Herbert, Earl of Pembroke—and Edward Harley, Earl of Oxford—and that no Milan impression, with the date of 1465, could be found in them. Meerman is strenuous in opposing the inference which may be drawn from the Prolegomena of Saxius, p. LXXXVIII, that the Milan press was exercised as early as 1465. But Saxius is himself the best opponent of this assertion. Whoever reads the first three articles in the List of Books (see p. DLIX.) published at

* *Dissert. de Spartiano*, Altorf. 1687, p. 15. Fabr. *Bibl. Lat.*, vol. ii. p. 6, edit. 1728, to.

Milan before the year 1470, will see how feebly the existence of them is maintained. Both Meerman and Ernesti are particular and correct in their descriptions of the volume under notice. Consult the *Orig. Typog.* vol. ii. p. 242, note s: *Fabr. Bibl. Lat.* vol. iii. p. 98, &c. De Bure is also concise and exact. *Bibliogr. Instruct.* vol. v. p. 609.

On the recto of the first leaf we read the address of Bonus Accursius Pisanus, having the following prefix :

BONVS ACCVRSIVS PISANVS Salutem dicit plurimā
Magnifico equiti aurato & sapiētissimo ac primo du-
cali secretario Cicho Simonetæ.

This address occupies a page and a half. Towards the conclusion of it, Pisanus talks of having diligently examined, and accurately corrected, the texts of SUTTONIUS, ÆLIUS SPARTIANUS, JULIUS CAPITOLINUS, ÆLIUS LANFRIDIUS, TREVELLIUS POLLIO, FLAVIUS VOPISCUS, EUTROPIUS, and PAULUS DIACONUS: the writers, who are contained in this important volume. Three sets of hexameter and pentameter verses, concerning the genealogy, times, and deaths of the Cæsars, follow the preface; and conclude on the recto of the second leaf. On the recto of the fifth leaf the text of Suetonius begins. As Panzer has justly observed, the impression is divided into three parts. The *First Part*, which contains the Lives of the XII Cæsars, concludes on the recto of the 104th leaf; with this colophon :

Mediolani Impressum per Magistrum Philippum de
lauagnia. 1475. die 20. Iulii.

Some brief chapters ensue, relating to the actions of Nerva and Trajan; with the oration of Pope Gregory, which pronounces the soul of Trajan to be freed from eternal misery. The *Second Part* may be said to comprise the texts of the other writers, before mentioned, as far as those of Eutropius and P. Diaconus; which two latter Historians are comprehended in the *Third Part*. On the reverse of fol. 247 and last, from the beginning of the volume, we read the ensuing colophon :

Informatum est hoc Opus per Magistrum Philippum de
Lauagna anno a Natiuitate Christi. M.cccc.Lxxv. Vn
decimo kalendas Ianuarias Mediolani.

It is allowed by Fabricius that the text of this valuable impression entirely agrees 'cum codice præstantissimo Palatino,' which was consulted in the compilation of it. The beauty of the press-work is equal to its intrinsic worth. Laire examined four copies which were divested of signatures, but both himself and Fossi properly observe that there are copies which contain them—between the text of Suetonius and that of Entropius. *Index Libror.* vol. i. p. 365-6; *Bibl. Magliabech.* vol. ii. col. 601. In the present beautiful copy they are to be found (but most of them cut away in the binding) in the extreme corner of the bottom margin. This copy is in most desirable condition: bound in red morocco.

527. EPISTOLOGRAPHI; seu EPISTOLARUM GRÆCARUM COLLECTIO. *Printed by Aldus. Venice.*
1499. Quarto.

EDITIO PRINCEPS. The order of the *Two Parts* of the present impression being different from that which is observed by Renouard, the ensuing description will necessarily vary; but only in form. The recto of the first leaf presents us with the title of the work, in Greek and Latin, each having the same number of lines. The latter is as follows:

Epistolæ diuersorum philosophorum . ora-
torum . Rhetorum sex & uiginti .
Quorum nomina in se-
quenti inuenies
Pagina .

On the reverse of the same leaf, is a list of the several authors of the Epistles, in Greek; having, on the recto of the second leaf, a Latin version of them, in three columns. The names are these, 'Synesius, Demosthenes, Plato, Aristoteles, Philippus, Alexander, Hippocrates, Democritus, Heraclitus, Diogenes, Crates, Anacharsis, Euripides, Theano, Melissa, Mya, Alciphron, Philostratus, Theophylactus, Aelianus, Aeneas, Procopius, Dionysius, Lysis, Amasis, Musonius.' Beneath the Greek list of names are some Greek verses, of which the ensuing is also a version:—it being printed beneath the Latin names, on the opposite page:

Epistolarum congregatio uirorum doctorum
Quos priscum produxit ceu rosas tempus.

Quarum & si defluit flos, at unguenti elegātia
 Permanet satis ad flatum boni odoris.
 Sic & doctorum & si uiridis ætas uitæ
 Velociter transacta est, at lucubrationū elegantia,
 Permanet abunde ad sempiternam gloriam

These verses appear to have escaped the attention of Renouard. On the reverse of the second leaf, we read the following title :

ΕΠΙΣΤΟΛΑΙΚΟΙ ΤΥΠΟΙ.

On the recto of the 7th leaf begins the text of Synesius, upon sign. α. The recto of the last leaf of the first part, shews us that, exclusively of the 6 leaves forming signature *, the signatures run through one alphabet, as far as Δ of the second, in eights; with the exception of α, ζ, γ, δ, ι, ρ, which have each twelve leaves; of θ, which has ten; of ν, with six, and Δ, only four. The last leaf of the text of this first part contains a Greek epistle of Marcus Musurus, the editor of the Collection. The colophon is as follows :

Venetiis apud Aldum mense Martio . M.ID. cum privilegio ut in cæteris.

The reverse is blank. On the recto of the next leaf, we read the contents of the *Second Part*, in two columns; one Greek, the other Latin. From which we gather that this part contains the Epistles of Basilus Magnus, of Libanius the rhetorician, of Chio Platonicius, of Aeschines and Isocrates, of Phalaris, of Brutus Romanus, of Apollonius Tyanensis, and of Julian the Apostate. The address of Aldus, on the reverse of this leaf, is worth submitting to the reader's notice :

Aldus Manutius Romanus Antonio
 Codro Vrceo, S. P. D.

Collegimus nuper Codre doctissime quotquot habere potuimus græcas epistolas, easque typis nostris excusas, duobus libris publicamus, præter multas illas Basilii. Gregorii, & Libanii, quas cūprimum fuerit facultas, imprimendas domi seruamus. Auctores uero, quo

rum epistolas damus, sunt numero circiter quiquē & triginta, ut in ipsis libris licet uidere. has ad te, qui & latinās & græcas litteras in celeberrimo Bononiēsi gymnasio publice profiteris, muneri mittimus, tum ut à te discipulis ostēdantur tuis, quo ad cultiores litteras capessendas incendantur magis, tum ut apud te sint Aldi tui *μημόσυνοι* & pignus amoris. Vale Venetiis quinto decimo calendas maias M. ID.

On the recto of a ii, the Epistles of Libanius commence. On the reverse of the last leaf we gather, from the register, that the signatures, from a to σ, run in eights; with the exception of ζ, η, and σ, which are in sixes. Below, is the imprint, thus:

Ενετίησι καὶ τοῦτο παρὰλδω τοῖς Φθάσαισι ὁμοιστρόπως.

Venetiis apud Aldum. eadē qua cætera cōditione.

We may subjoin the observation of Renouard, respecting the rarity and worth of this edition. 'Rare édition. Il seroit à souhaiter que quelque savant helléniste donnât une bonne édition grecque et latine, avec des notes judicieuses, de ce recueil, dont la réimpression, faite à Genève, en 1606, in-folio, avec une version latine trop légèrement attribuée à Cujas, ne contient aucune lettre de plus que l'édition d'Aldé, quoiqu'elle soit réputée plus ample. A ces lettres on pourroit en ajouter d'autres restées inédites, ou publiées depuis dans diverses éditions séparées, et on en formeroit une collection vraiment utile, sauf à laisser de côté le volumineux recueil des lettres de Libanius, déjà publié, et qui d'ailleurs n'est pas le plus intéressant.' *L'Imprimerie des Aldes*, vol. i. p. 24-5. I presume that the ample edition of Libanius's Epistles, by J. C. Wolf, published at Amsterdam in 1738, folio, is here alluded to. The present copy of this Aldine edition is rather short, but remarkably clean and sound. It is in green morocco binding. Renouard, in his third volume, p. 5, informs us that there are copies of this work which are printed upon FINE and STOUT PAPER, like the Herodotus and Pausanias, &c.

528. GNOMOLOGIA. Gr. *Without Place or Year subjoined.* Quarto.

Printed in CAPITAL LETTERS. This compilation forms the first part of the volume in which MUSÆUS has been already described to be printed: see vol. ii. p. 181 ante. The work is very rare; and although the smallest in size, it is more uncommon (says a ms. note of Count Reviczky,) than either of the other four publications* executed in the same type. On the recto of the first leaf, is the Greek alphabet at top. The contents of the Gnomologia are below it. The signature, ia, is to the left of the page. On the reverse of this leaf, the text begins thus:

ΓΝΩΜΑΙ ΜΟΝΟΤΙΧΟΙ† ΕΚ ΔΙΑΦΟΡΩΝ ΠΟΙΗΤΩΝ ΚΑΤΑ
ΣΤΟΙΧΕΙΟΝ ΣΥΝΤΕΤΑΓΜΕΝΑΙ. ΕΙΣ ΑΤΑΘΟΥΣ ΑΝΔΡ
ΝΗΡ ΔΕ ΧΡΗΣΤΟΥΣ ΧΡΗ ΑΣ.
ΣΤΟΝ ΟΥ ΜΙΣΕΙ ΠΟΤΕ.
ΓΝΩΜΗΣ ΓΑΡ ΕΣΘΑΗΣ, ΕΡΓΑ
ΧΡΗΣΤΑ ΤΙΤΝΕΤΑΙ.

Ac. Ac. Ac.

On the reverse of b iii, it concludes with the 5th line, having the word ΤΕΛΟΣ below. MUSÆUS immediately follows: for which, see above. This is a large and beautiful copy; in red morocco binding.

529. ORATORES GRÆCI. *Printed by Aldus. Venice*
1513. Folio. 2 Vols.

EDITIO PRINCIPIS of each of the following orators. Æschines, Lysias Alcidas, Antisthenes, Demas, Andocides, Isæus, Dinarchus, Antipho, Lycargus, Gorgia, Lesbonax, and Herod. This splendid and interesting publication may be divided into three parts; although it is generally bound in two volumes. The title page of the first part does not enumerate the whole of the Orators comprehended in the work; but it notices the containing of the Lives of Æschines and Lysias. The large unshaded anchor is beneath. The *First Part* has, in fact, only the orations of Æschines and Lysias. A dedicatory preface of Aldus, to Francisco Fascolo, precedes the Life of

* Apollonius Rhodius, Anthologia Græca, Callimachus, Euripides. These are all described in the present work.

† Sic.

Æschines; from which we learn, in the following passage, a few of the wonderful things that marked the pontificate of Leo X.; — and the high opinion which the printer entertained of that pontiff: — ‘ hoc enim Pontifice tot rapinæ, tot crœdes, tot hominum scelera cessabunt, et bella in primis malorum omnium causa. hoc pacis filio renouabitur mundus. hic ille est, quē afflicti, oppressi, submersi promissum expectabamus. hic uir hic est, aurea condet secula qui rursus latio regnata per arua Saturno quondam. hic ille Leo, de quo scriptum est, Vincet Leo ex tribu Juda.

Di patrii indigetes. & Romule, Vestæque mater,’ &c.

This Epistle bears date, *May 1513*; although the printing of the work is said to have been accomplished in the preceding month: but this first leaf, as it has neither signature nor paginary numbers, might probably have been printed subsequently to the following ones. On p. 3, a ii, begins the Life of Æschines; and between pages 14 and 15, there is, in one of the copies of this first part, a leaf entirely blank, with the exception only of what here ensues; which is printed on the recto of the middle of it:

Τ ουτὶ το φύλλον, ὅταν συνδῇ ἡ βιβλος, ἀποκοπῆται, ἥνα μὴ γένηται σὺν ἡμποδῶν ἀναγινώσκοντι. ὡς δὲν γὰρ λέγειται.

H oc folium, conglutinato libro, abscidendum, ne sit tibi inter legēdum, impedimento, nihil enim deest.

This singularity seems to have been unknown to Renouard. At page 197, the Life of Lysias, which is preceded by his Orations, terminates. On what would be signature a a a i, we read the title to Andocides, Isæus, Dinarchus, Antipho, Lysurgus, Gorgin, Lesbonax, and Herodes. These Orators form the *Second Part*, and contain 163 pages; the last page being falsely numbered 162. The colophon and register are thus:

Venetis Apud Aldum, & Andream Socerum
mense Aprili . M . D . XIII .

a b c d e f g h i k l m n . aaa bbb ccc ddd eee fff ggg
hhh iii kkk. Omnes sunt quaterniones, præter n duernionem,
& a, & kkk quinterniones.

VOL. III.

»

The *Third Part* contains Isocrates, Alcidas, Gorgia, (de laudibus Helenæ,) and Aristides. (de laudibus Athenarum, et de laudibus Urbis Romæ.) The epistle of Aldus, prefixed to this third part, bears date April 1513. The large unshaded anchor is in both the second and third title pages. Isocrates concludes at page 197; having signatures aa to nn, in eights: nn has only four leaves. The colophon is as follows:

VENETIIS APVD ALDVM, ET ANDREAM
SOCERVVM MENSE APRIL. M. D. XIII.

The reverse is blank; and a leaf ensues which is entirely blank. On page 98, erroneously so printed for 198, Alcidas begins;—who is followed by the remaining Orators just noticed. On page 167, (erroneously for 267,) we learn, from the register, that the signatures, beginning with Alcidas, run from AA to EE in eights: EE having only four leaves. The colophon is thus:

VENETIIS IN AEDIBUS ALDI, ET ANDREAE
SOCERI. IIII NONARVM MAII. M.D.XIII.

The reverse is blank. Another leaf, with the recto blank, but with the large unshaded anchor upon the reverse, terminates the volume. The foregoing description will be found more copious and particular than that of Renouard, although the whole of his account be not contained in it. The reader may be pleased to consult the authorities referred to in the *Introd. to the Classics*, vol. ii. p. 73-4. The present is rather a fine copy; in red morocco binding.

530. *SCRIPTORES DE RE MILITARI. Printed by
Eucharius Silber. Rome. 1487. Quarto.*

EDITIO PRINCEPS. Audiffredi (as Seemiller justly observes) notices the pieces contained in this COLLECTION of the ANCIENT MILITARY WRITERS, in four distinct numbers, or articles; as there is a separate subscription to each author. In the present instance, I shall follow Seemiller's plan, and describe each author in the order in which he appears in the copy under consideration. The editor of this compilation was Sulpitius Verulanus. His address to Petrus Paulus de Comite, 'Juveni generoso et strenuo' commences on the

reverse of the first leaf. When this address was written, it should seem that the author of it was unacquainted with the text of *MODESTUS*—for he thus notices only the three preceding writers:

————— Tres de ea re scriptores egregios quos
nuperrime recognoui: Vegetium: Aelianum: & Fronti-
num; simul coniunxi. & ut emendatissimi in tuas: & in
aliorum manus uenirent effeci.

VEGETIUS commences on the recto of the following leaf, and occupies, with the preceding one, 58 leaves. On the reverse of fol. 58 are the colophon and register. From the former, we learn that the impression of *Vegetius* was executed on the 4th day of February, 1487. A correction 'in quinta carta' is beneath. *FRONTINUS* follows, and comprehends 46 leaves; concluding on the reverse of fol. 104, from the beginning of the volume, thus:

FINIS.

¶ Impressum Rome p Venerabilem uirum Magistrū
Eucharium Silber: alias Franck Anno. M.cccc.lxxxvii
die vero prima Iunii.

A register occupies the recto of the succeeding leaf. *MODESTUS* (erroneously inserted before *Ælian*) succeeds on the recto of the ensuing, or 106th leaf: having only 6 leaves. The colophon, on the recto of the 6th, is the same in substance with each of the preceding; informing us that this portion of the volume was executed 'Septimo Idus Iunii.' The reverse is blank; and a blank leaf here follows. *ÆLIAN* is the next and last writer; the version of whose 'Tactics' (from the Greek) is executed by Theodore Thessalonicensis, and dedicated to Antonius Panormita, preceptor of King Alphonsus. The translation commences on the reverse of the dedicatory epistle. The different orders or forms in which the troops are to be arranged before, or during battle, are represented by letters. Thus from fol. 22 (reverse) of this text, we meet with the following:

Turma parte y y y altera longior.

y y y

y y y

y y y

y y y

y y y

y y y

y y y

y y y

Frons

d d d d d d d d d d d d

d d d d d d d d d d d d

Phalanx transuersa

On the reverse of the 24th leaf, after the 12th line of the text, we read

Nihil deest.

Three leaves ensue; on the recto of the third of which is the colophon:

Finis Aeliani

Impressum Romę per Venerabilem uirum Magistrū
Eucharium Silber: alias Franck. Anno domini Millesī
moquadringentesimo octogesimo septimo. Quinto
decimo Kal.' Martii.

The register is in 4 lines below. In the whole, 139 leaves. There are neither signatures, numerals, nor catchwords. The reader may consult Audiffredi's *Edit. Rom.* p. 278; the *Inscr. Typog. fasc.* iii. p. 88-9; and the *Index Libror.* vol. ii. p. 109-110. This is a rare edition, and appears to have escaped Fournier; but is noticed by Brunet. The arrangement in the *Dict. Portat.* under the article 'SCHEIDTAS,' p. 460, is perhaps preferable to that in the *Manuel du Libraire*, vol. ii. p. 463; since the reader is referred, in the latter, to too many detached articles. De Bure is very superficial: *Bibliogr. Instruct.* vol. ii. p. 583-4. The present is a fair copy; in red-morocco binding.

153. *SCRIPTORES DE RE MILITARI. Printed by
Eucharius Silber. Rome. 1494. Quarto.*

This is an impression of some little importance; as it contains the first printed text (although a version) of the *Strategicum* of ONOSANDER. Fabricius and Ernesti appear to have been ignorant of this edition; which is copiously and particularly described by Audiifredi, and to whom Seemiller seems to have been indebted for his own account of it: *Edit. Rom.* p. 329; *Incunab. Typog. fasc.* iv. p. 43. The recto of the first leaf gives the title to Vegetius, in capital letters. The reverse contains the address of Verulanus. On the recto of fol. 36, we read the imprint to Vegetius.

*Romæ impressum per Eucharium Silber Alamanum. Anno
a natali christiano, M.cccc.xciii. die. xxiii. Octobris.*

Frontinus follows; having an imprint of the date of 1494, 3d of Nov. Modestus and Ælian are without dates: but the texts of these four authors terminate on x vi inclusively, in fours. ONOSANDER begins on A recto:

Onosander ad. Q. Verānium de optimo Imperatore
eiusq; officio p Nicolaum Sagundinū e græco in la-
tinum traductus.

and extends to D iv inclusively; in fours. On the reverse of D iv, we read as follows:

Onosandri De optimo Imperatore: eiusq; officio: p Nicolaum
Sagundinum e græco in latinū Traducti. Finis.

Audiifredi makes no doubt of the whole impression being executed by Silber; and the exact conformity of the types renders such a conclusion very probable. The ornamental capital initials are similar to those of which fac-similes are given at p. 357 of vol. ii. Harles erroneously affixes the date of 1493 as that of the earliest appearance of the version of Onosander. *Introd. Ling. Græc.* vol. ii. p. 34. The present is a fair copy; in red morocco binding.

**532. SCRIPTORES DE RE MILITARI. Printed by
Plato de Benedictis. Bologna. 1495-6. Folio.**

The title page, in four lines, informs us that this impression contains the texts of Frontinus, Vegetius, Ælian, and Modestus. The prefatory epistle of P. Bernoldus is on the reverse of the first leaf. On A A. ii, begins the text of Frontinus; which concludes on the recto of F F iv, in sixes, with the following imprint :

**Impressum Bononiæ per Platonem de Benedictis librorum
cussorē Anno. MCCCCLXXXV. die uero decimo Iulii.**

The device, as at page 39 of vol. ii, is beneath. The reverse is blank. The recto of G G i, is also blank; and on the reverse begins the address of S. Verulanus, as in the preceding impression. On the reverse of R R v, after LAVS DEO, we read the ensuing general colophon to the whole :

**DE Arte Militari: Frontinum: Vegetium: Aelianum
et Modestū auctores penitus Diuinos q̄ castigatissime
impressit omni solertia Plato de Benedictis Bononiensis
In alma ciuitate Bononiæ Anno salutis. M. cccc.lxxxvi.
Decimosexto kalen. Februarias.**

The device, as before, is below. From the register, on the recto of the ensuing and last leaf, we gather that the signatures run in sixes; with the exception of F F, which has only two leaves. Maittaire (as Panzer correctly notices) has inserted the latter colophon at p. 609 of his first volume: the title of Frontinus only being introduced at p. 590: sub anno 1495. The present is a fair sound copy; in calf binding.

533. *SCRIPTORES DE RE RUSTICA. Printed by
Jenson. Venice. 1472. Folio.*

EDITIO PRINCIPIS: 'jucundum præsens editio oculis spectaculum exhibet, seu chartæ nitor, seu typorum, qui rotundi sunt, elegantia spectetur.' This is just praise bestowed by Seemiller upon the present beautiful production. If its rarity were equal to its splendor, few books would be more anxiously sought after by collectors. A copy of it has been, and yet is, in almost every public and private library of distinction. Bibliographers also have been particular in their descriptions; but no one is more explicit than Sardini, in his *Storia Critica di Nicolao Jenson*, lib. iii. p. 25-6. The supposed previous impression of the date of 1470, mentioned by Gesner and Ernesti, is entirely fictitious. The recto of the first leaf of the present edition is blank. On the reverse, we read the following address of the editor Georgius Alexandrinus; which contains so much good sense, that the reader may be gratified by a transcription of it:

g · Eorgius Alexandrinus Petro Priolo, M. filio. S. Priscas dictiones de tribus rei rusticæ scriptoribus annotatas: ut tibi latinæ elegantia studioso patritio morem gererem: pro tempore brevissime enarraui. Quanquam aut plura annotassem: aut enaratus ea interpretatus essem: si mihi uel plus ocii a lectione publica relictum: uel maius ab impressoribus spatium concessum fuisset. Nam tu optimus testis es: hos libros potius transcursum et in tumultu perlectos: quam diligentius emendatos fuisse: adeo me morbo grauiter tentatum impressores urgebant. Cætera mi Petre si ἀκριβέστερα rustica præcepta euoluëris: magna ex parte sine tradente cognosces. Illius tamen et te et reliquos: qui Catonis Varronis & L. Columellæ libros legent: commonefacio: ut de multis medicos consulant: alia ab herbariis discant: nonnulla a ueterinariis requirant. Sed ante omnes eum adeant uirum: quem diutius ruri uersatum colendo agro: tuendo pecori: fructibus condendis: salgamisque faciendis egregie operam dedisse nouerint: quando res disciplinaque rustica potissimum usu et experientia docente habeatur. Vale.

A table, entitled 'Enarrationes Breuissimæ,' in 13 leaves—with an epistle and another table, in 4 leaves—follow. On the recto of fol. 19, begins the text of *Cato*. On the recto of fol. 40, is the colophon to the same. A table of the Books of *Varro*, in 3 pages, succeeds. The text of the same author follows: containing 43 leaves.

Then 2 leaves, entirely blank. A table, in 4 leaves, of the books of COLUMELLA, immediately follows; the text of this writer containing 148 leaves. On the reverse of the last of these leaves, is a colophon of the same date as the preceding and succeeding. We have, next, a blank leaf. The last author is PALLADIUS RUTILIUS; containing 60 leaves. The recto of the last leaf of this author presents us with the ensuing colophon;—similar to those which precede it.

PALLADII RUTILII TAVRI AEMILIANI VIRI ILLUSTRIS
DE RE RVSTICA LIBRI IMPRESSI VENETHIS OPERA
ET IMPENSA NICOLAI JENSON GALLICI. M.CCCC.LXXII.
NICOLAO THRONO DVCE VENETIARVM INCLITO.

An elegant address of Franciscus Colucia Verzinensis to Jenson, is beneath. The reverse is blank. There are neither numerals, signatures, nor catchwords. In the whole, 292 leaves. The present is a fair copy, with the initials whimsically illuminated, and was formerly in the Valliere Collection. It is bound in red morocco.

534. *SCRIPTORES DE RE RUSTICA. Printed
by Bartholomeus Bruschi, alias Bottonus.
Reggio. 1482. Folio.*

EDITIO SECUNDA. However the publisher of this book may boast of his having first introduced the art of printing into Reggio, and of having compared many ms. copies of the authors here published, this edition is nothing more than a mere paginary reprint of the preceding one. At the end of the table of explanatory terms from Varro, &c. there is an epistle from Georgius Alexandrinus to Bernardus Justinianus, in 3 pages: from the bottom of the 1st page of which I extract the following:— which belongs, however, to the previous impression:—and is found in the same epistle, immediately before the table to Cato. The contractions are here filled up.

Igitur cum Nicolaus Jenson Prisci Catonis librum
uiri censura triumphoque insignis: & sui confessione
æui optimi sine æmulo agricolæ impressurus
esset: nec non & tres doctissimi illius Varronis
libros: qui potius par: quam æmulus græcorum scrip-
torum in quocumque disciplinarum genere fuit:

& si huiusmodi recognitionem sæpe recusassem :
quod peritissimi antiquarii & ociosi hominis foret :
non potui satis honeste bonis & studiosis uiris id
petentibus negare : præsertim cum se uereri
dicerent : ne temerario & uelut sacrilego quorundam
conatu de maiestate catoniana uarronianaque
doctrina plurimum nobis tolleretur : &c.

On the last leaf but one, we read the imprint thus :

PALLADII RVTILII TAVRI AEMILIANI VIRI ILLVSTRIS
DE RE RVSTICA LIBRI IMPRESS REGII OPERA ET
IMPENSIS BARTHOLOMEI BRVSCI AT BOTONI REGL
ENSIS . M . CCCCLXXXII NONIS IVNII.

The conclusion of an address from the printer, to Bartholomeus Brusca, and the verses which ensue, are worth subjoining :

Iis denique diuinis (ut ita dixerim) Libris non modo
tua opera : sed etiam impensis : et aliis compluribus
uoluminibus hac in urbe q̃; accuratissime exaratis
tibi merito propria debet : ex quo nec iniuria
illud de te dixeris . Primus ego in patria modo
chartas ære signaui . Et nouus in Regio bibliopola
fui . Vale .

Priscorum quicunque studet monumenta doceri
Terrarum & cultus : arma deosque simul .

Hos legat antiquos : Varronem tumque Catonis
Scripta : Columellam : Palladiumque legat .

Rura canunt : rurisque deos : his uita magistris
Desuevit querna pellere glande famem .

Impressit regii : nuper uolumina quorum

Optime bottonus nomine Bartholomeus .

The Register, on the last leaf, tells us the order of the signatures, as follows : A 6 ; a 8 ; b, c, 10 ; d 8 ; e, f, g, 10 ; h, 8 ; i 6 ; K, l, 10 leaves : hence, to z, &, o, and p, in eights. Next, aa 8 ; bb 12 ; cc 8 ; dd 8 ;

and ee to hh, inclusively, 10 leaves. This edition is printed with a handsome type, presenting us with a well arranged page. Panzer has referred to a great number of authorities; but the foregoing description will be found sufficiently particular. The present is a large but stained copy: in calf binding.

535. *SCRIPTORES DE RE RUSTICA. Printed by
Benedictus Hector. Bologna. 1494. Folio.*

The recto of the first leaf presents us with the title thus arranged:

Opera Agricolationum: Columellæ:
Varronis: Catonisq;: necnon
Palladii: cum exscriptio
nibus & commēta
riis. D. Philip
pi Bero
aldi.

From the colophon, on the recto of the last leaf but one, we gather the contents of the impression:

Opera agricolationum: Columellæ: Varronis: Catonisq;
necnō Palladii: cum exscriptionibus. D. Philippi Be-
roaldi: & cōmentariis quæ in aliis impressionibus
nō extant. Impressa Bonon. Impensis Benedicti
hectoris bononiensis. Mccccxxxiii. xiii. calen. octob.
Ioāne bētiuo. ii. reip. bono. habenas feliciter moderāte.

On the reverse is the register with the printer's device: being the letter B within a triangle, surrounded by a circle, and an elongated cross at top. Some verses from Ugerius Pontremulensis to the reader, and twelve to the printer, ensue. In the latter, it is wished that the Gods may give Benedictus Hector, 'pylios annos longamque salutem.' A neat copy, in calf binding.

536. SCRIPTORES DE RE RUSTICA. *Printed by
Dionysius Bertochus. Reggio. 1496. Folio.*

On the recto of aa i we read the title, as before. On the reverse is the epistle of Beroaldus; from which I extract the following:

—'Hocce uno volumine cōnexos nuperrime impressit Dionysius de Bertochis castigatus limatusque quam priores impressores factitauerint: Additis non paucis appendiculis: quod ueluti illicium emptori sit: eumq; faciat empturientem magis, &c.

The colophon, on the recto of M v, is as follows:

Opera agricolationum: Columellæ: Varronis: Catonisque
necnon Palladii: cum exscriptionibus D. Philippi Beroaldi:
& cōmētariisq; Impressa Regii impēsis Diōysii Bertochi Re-
gien. Impante diuo Hercule Estē. MCCCCLXXXVI.
XIII. Kalen. Octobris.

From the register we find that the signatures run thus: aa & a in sixes; hence, to z, in eights: z four; & six; 3, 4, in eights. A to L in sixes: L 4 and M 6 leaves. The verses of Ugerius, with the device of the printer, follow the register. There are running titles, and ornamented capital initials. The present is an indifferent copy, in calf binding.

GRAMMAR
AND
LEXICOGRAPHY.



Grammars and Lexicons.

537. AMMONIUS. IN QUINQUE VOCES PORPHYRII.
Gr. Printed by Calliergus. Venice. 1500. Folio.

THIS grammatical treatise forms the first part, or portion, of the volume which has been particularly described and illustrated in vol. i. p. 263-5, ante; and which contains *Simplicius's Commentary upon the Categories of Aristotle*. On the recto of the first leaf is an ornament, printed in gold, having I O in the centre, and ΝΙΚΟΛΑΟΥ ΤΟΥ ΒΑΛΣΤΟΥ at the bottom of each extremity. Beneath it we read as follows:

ΥΠΟΜΝΗΜΑ ΕΙΣ ΤΑΣ ΠΕΝΤΕ ΦΩ
ΝΑΣ ΑΠΟΦΩΝΗΣ ΑΜΜΩΝΙΟΥ
ΜΙΚΡΟΥ ΤΟΥ ΕΡΜΕΙΟΥ.

This, with 28 lines below, is upon the recto of A β. On the recto of E v, in eights, we read the ensuing colophon.

Ενέλησεν ἐντυπώδῃ διαπάνη τοῦ εἰρησῆς καὶ δοκίμου ἀδελφὸς κυ-
ρίου Νικολάου βλαστοῦ τοῦ κρητός. οὐκ ἔστι μόντοι προ-
νομίου. Ἐστὶ τῷ ἀπὸ τῆς Χρυσῆς γενήσεως, χιλίῳ τε
πεντακισσῶν, σχιροφοριῶν ἐκτάτῃ φθίνοντες.
ἐπὶ ἀρχόντες Λόγουσιου Βαρβαλίου
τῶν μεγαλοπρεπεστάτου, τῆς
βασίλειαι τῶν πόλεων
ταύτην εὐτυχῶς
ἡρπύοντες :-

The reverse is blank. This beautiful book is printed in the usual style of elegance of the press of Calliergus. The capital initials (vide post Art. 'Etymologicon Magnum') are ornamented, and printed in red ink. The titles, to the several tracts contained in the impression, are also uniformly in red. The reader may consult two useful notes in Maittaire's *Anal. Typog.* vol. i. p. 96, 712. The beautiful condition of this copy (in russia binding) can hardly be exceeded.

538. CATHOLICON; SEU GRAMMATICA ET LEXICON
JOANNIS BALBI DE JANUA. *Without Name of
Printer; but supposed to have been executed
by Gutenberg. Mentz. 1460. Folio.*

EDITIO PRINCEPS. Before we notice the contents of this magnificent and very rare production of ancient typography, it may be gratifying to the reader to be presented with a brief account of the manner in which it has been alluded to, or described, by preceding bibliographers. Such an account must necessarily involve a good deal of labour and research; but the present is a publication of no ordinary occurrence, and must ever continue to be considered as a splendid monument of the ingenuity and perseverance of the inventor of the art of printing with metal types.

Although Prosper Marchand has referred to the treatise of Mentelius, upon the origin and progress of the Art of Printing, (1644, 4to.) yet, as this treatise appears in the 1st volume of Wolf's *Monumenta Typographica*, p. 189-404, no mention is made in it (which I have been able to discover,) of the *Catholicon* of 1460. Mentelius notices the labours of Mallinkrot, (1640, 4to. ;) but among these, in the same publication, p. 549-802, there is also no mention made of the *Catholicon*. Mentelius had a knowledge of the Durandus of 1459, and of the Bible of 1462; and Mallinkrot passes in silence over the publications between the Durandus and the Offices of Cicero of 1465: *idem*. p. 686-8. La Caille, in his *Hist. de l'Imprimerie et de la Librairie*, 1689, 4to. p. 11, gives a brief description of the work under consideration; which description has been borrowed by Chevillier in his *Hist. de l'Imprimerie de Paris*, 1694, 4to. p. 14. Each of these bibliographers assigns the work to the press of Fust and Schoeffer.

We now approach the writers of the 18th century. Maittaire is particular and exact; although he makes no conjecture about Gutenberg being the printer of it. He conceives it to have been executed at Mentz, and says it is the first book without the name of the printer. He tells us that the author of the *Lexicon* was not very skilful in his style of Latin; nor the printer very vigilant in detecting the frequent errors of orthography—'Sed hujusmodi errata (continues he) in primævis illis librorum editionibus sæpe occurrunt.' He borrows, from the *Mosagiana*, vol. iii. p. 61-2, what may be acceptable to the reader—concerning the name of the author. 'La ville de Genes, en Grec Γενούα, en bon Latin *Genua*, est appelée dans les auteurs du bas siècle *Janua*; d'où Jean Balbi de Genes Jacobin, auteur du Dictionnaire nommé *Catholicon*, a été nommé *JOANNES DE JANUA*.' Maittaire refers us also to Bayle. *Anal. Typog.* vol. i. p. 271, note 2. Bayle does not pretend to any knowledge of the various early editions of this work; but shews, in a note, his usually acute and successful style of literary controversy, in combating the errors of Oudin and Borrichius; the former of whom had a notion that Balbi and *JACOBUS DE VORAGINE* were one and the same person: and the latter, in opposition to Du Cange, that *PAPIAS* was the author of this *Lexicon*. Simler thought *Joannes de JANUA*, *Joannes Januensis*, and *Joannes Balbus* were THREE distinct persons! *Dict. Historique*, &c. vol. i. p. 427, note 2, edit. 1730.

Wolfius, in his edition of a part of the *Bibliotheca Aprosiana*, 1734, p. 215, note (a) refers to Quetif's *Script. Ordin. Prædicat.* vol. i. p. 462, vol. ii. p. 818; which latter writer erroneously imagined that there was a Mentz edition of the work, of the date of 1450. This error of Quetif is also noticed by Fabricius, in his *Bibl. Med. et Inf. Ætat.* 1734, vol. i. p. 437, note *. Fabricius properly censures the supposition of there being three early Mentz editions of the *Catholicon*, and as properly assigns the date of 1460 to the present. Marchand has made rather a lively attack upon Fabricius, for his condemnation of Quetif; and professes himself to be a believer in three early Mentz editions, of which this is the third. He also supposes that the types are formed of wood. His description, in other respects, is interesting as well as copious. *Hist. de l'Imprimerie*, 1740, p. 36-7, note U. The Abbé Mercier de St. Leger has corrected this latter bibliographer in the second edition (1775, p. 19-20) of his *Supplement* to Marchand; but not in the first edition: 1773, p. 11.

Schwarz, in his *Prim. Quæd. Doc. de Orig. Typog.* pt. ii. p. 11, 12, is brief, sensible, and correct. He differs from Marchand; noticing the Uffenbach copy UPON VELLUM, and a paper copy which he saw in the Cathedral Library at Mentz. The notion of Fournier was rather a singular one. He conceived the book to have been printed by Schoeffer, and that it was the first extant produced by metal types. *De l'Origine de l'Imprimerie*, 1759, p. 236-240. Schoepflin simply describes it as a production 'absque nomine artificis.' *Vindie. Typog.* 1760, 4to. p. 34. Meerman retracts his former supposition that we should read 1470, instead of 1460, as the genuine date of the work. He considers it to be the production of Gutenberg's press; but, in his observations upon the colophon, he betrays a strange want of liberality in assigning to Gutenberg the most unworthy motives for the concealment of his name. *Orig. Typog.* vol. ii. p. 95-9. De Bure is comparatively jejune and uninteresting; noticing, however, three copies UPON VELLUM. *Bibliogr. Instruct.* vol. iii. 1765, p. 59-61. Osmont, who appears to have never seen the edition, merely mentions the selling of the Préfond copy (*Cat. de Préfond*, n°. 567) for 200 livres; and that there are copies upon vellum 'qui n'ont pas de prix.' Of the reimpressions of the work, he notices only that of 1494. *Diet. Typog.* 1768-9, vol. i. p. 369. Bauer has a brief list of the various editions in the xvth century, referring to Vogt, and to the authorities cited by him. *Biblioth. Libror. Rarior.* 1770, vol. i. p. 166. Vogt quotes Dieckmannus, *Spec. Gloss. Lat. Theotic.* p. 3, 4, besides Maittaire. The subsequent edition of 1469 is not mentioned in the *Catalog. Libror. Rarior.* (edit. 1793) p. 238. The Abbé Rive is sufficiently vague and superficial in his account of it. *La Chasse aux Bibliographes*, p. 104.

We are now to notice the more ample and satisfactory accounts of Inter bibliographers; and may first introduce that of Crevenna, in the *Catalogue Raisonné* of his library: vol. iii. p. 28, 1775, 4to. This description is copious and interesting, including a good portion of bibliographical history; but we do not gather from it whether the author agrees with Meerman in his conjecture of assigning the printing to the press of Gutenberg. The copy there described* is stated to

* The dated edition of the *Catholicicon*, in large folio, which is well described at p. 32 of the same catalogue, appears, from the evidence of the types, to have been executed by Fust and Schoeffer. The late Bishop of Ely possessed a copy of this edition (now in the library of the Duke of Devonshire,) which, from his ms. notes, appears to be divided of parts or divisions, and of a table of the Rubrics; so as to have the appearance of a more ancient impression than the above.

be one of the most beautiful and perfect in existence. We proceed, in the next place, to Würdtwein.

This able bibliographer concurs in the rational conclusions of those who assign this volume to the press of Gutenberg; and who affirm that the types are fusile or metal, differing essentially from the small types of Fust and Schoeffer. His description of the volume is minute and faithful: *Biblioth. Moguntina*, 1787, 4to. p. 66-70. Panzer is sufficiently particular in his references; adding that the Vocabulary, executed by NICOLAS BECHTERMUNZE, in the years 1467 and 1469—(a printer, who redeemed the types of Gutenberg from Conrad Humbrecht, or Humery, and who printed these Vocabularies precisely in the same characters with those of the present work)—sufficiently attests that Gutenberg was the typographical artist of the Catholicon of 1460. *Annal. Typog.* vol. ii. p. 113. This is probably the strongest reason adduced in favour of Gutenberg; and has not failed to be mentioned by subsequent bibliographers. La Serna Santander and Lambinet are copious, but do not afford any novel information. The latter notices eight copies of the work UPON VELLUM, and nine upon paper: all in foreign collections. *Diet. Bih. Choisi*, vol. ii. p. 139; *Orig. de l'Imprim.* vol. i. p. 180, 187. Oberlin, in his *Essai d'Annales de la Vie de Jean Gutenberg*, 1801, 8vo. p. 36-8, depends entirely upon preceding authorities, to which he refers his reader; and appears to have never seen a copy either of the Catholicon or of the Vocabulary: vide post.

Fischer, in his *Essai sur les Monumens Typographiques de Jean Gutenberg*, 1801, 4to. gives a fac-simile of the type, and a good description of the volume; observing, however, that 'it is too well known to require a particular account,' p. 83-7. Lichtenberger has judiciously availed himself of the labours of his predecessors, and given a compressed but accurate description of it: *Initia Typographica*, p. 37. The last author we shall notice is J. F. Née De La Rochelle; whose *Eloge Historique de Jean Gensfleisch, dit Gutenberg*, appeared at Paris in 1811, 8vo., the same year in which the preceding work was published. I may embrace another opportunity of delivering a detailed opinion upon the merits of the *Eloge de Gutenberg*:—observing only here, by the way, that few works have displayed greater enthusiasm, or more fanciful conceits upon a newly-founded hypothesis. The reader is constantly losing himself in pathetic or extravagant exclamations, or in inferences so shrewd and unexpected, that none but the author's own sagacity can comprehend them. Thus—to pass over many ridiculous observations in his account of this celebrated book—Née de la Rochelle thus explains

the following passage in the colophon :—' *quique numero sæpè parvulis revelat quod sapientibus celat* :—un trait justement lancé contre Pierre Schoyffer, jeune écrivain, qui, sans avoir étudié long-tems le mécanisme de l'art d'imprimer, venait d'imaginer assez promptement des procédés plus abrégatifs, sur lesquels Guttenberg avait long-tems lui-même rêvé sans succès.' Is it likely that a man would borrow the language of scripture in praise of one who is represented as his rival, and as provoking his constant jealousy? Consult p. 79-83, and p. 107, of the work last referred to.

From the foregoing authorities it seems at least exceedingly probable that the work, of which we are treating, is one of the very few legitimate productions of the PRESS OF GUTENBERG. It contains (according to Née de la Rochelle,) 'a complete course of study;' and obtains its name, *CATHOLICON*, from its UNIVERSAL applicability. The Lexicon, which is said by Fabricius 'minimè contemnendum,' is at least three times as large as the Grammar. The contents of the Grammar are gathered from the first sentence, which may be called the title of the work. The first two lines are printed in red; and are the only red-ink printing which I discover throughout the volumes.

**Incipit summa que vocat̃ catholicon . edita a fra-
tre iohanne de ianua . ordinis fratꝝ predicatorꝝ .**

**Prologia quedā pꝛ
grammaticè nuncupa-
tur . Partes siquidem
grammaticè sunt qua-
tuor . scilicet orthog-
phia etymologia
diacritastica et pro-
logia . Orthogphia
d'ic ab orthos quod
ē rectum et graphia
scriptura . In orthog-
phia . i . tractatus de**

The preceding is at top of the first column, on the recto of the first leaf. A full page contains 66 lines. The present copy is divided into

2 volumes; and the first volume, according to the pencil-numerals, contains 191 leaves. It concludes on the recto of the 191st leaf, thus:

**us . terra est in finibus pdumee . Et interpreta
tur festinans . uel consiliator. DECVIETIA . I**

The reverse is blank. On the recto of the first leaf of the second volume, we read the explanation of the letter, or perhaps word, I; thus:

**est impatiuus de eo is it . facit enī impatiu⁹
I eat . Itē sicut dic hug. hec' figura latina I**

On the recto of the last leaf but one, at bottom of the second column —after a subscription informing us of the completion of the original MS. in the year 1286—we read the printer's memorable colophon, concluding with four hexameter verses.

**Altissimi presidio cuius nutu infantium lingue fi
unt diserte . Qui q; nūo sepe puulis reuelat quod
sapientibus celat . Hic liber egregius . catholicon .
dñice incarnationis annis M̃ cccc lx Alma in ur
be maguntina nationis inclite germanice . Quam
dei clemencia tam alto ingenij lumine . dono q; g̃
tuito . ceteris terraz̃ nacionibus preferre . illustrare
q; dignatus est Non calami . stili . aut penne suffra
gio . s; mira patronaz̃ formaz̃ q; concordia ppor
cione et modulo . impressus atq; confectus est .
Hinc tibi sancte pater nato cū flamine sacro . Laus
et honor dño trino tribuatur et uno Ecclesie lau
de libro hoc catholice plaude Qui laudare piam
semper non lingue mariam DEO . CAXCIXS**

This gives us, explicitly, the date of the printing of the work; and it is the fourth book in order which has such a typographical mark of distinction. On the reverse of this leaf, begins a table, thus:

**equitur tabula rubricaz̃ huius uoluminis . Et
p̃mo de orthographiaj**

On the recto of the ensuing and last leaf, there are only the following eight lines:

De contentis sub aliotheca cxxviiij
 De regulis ciconij cxxix
 De modo punctandi cxxx
 De comate cxxxi
 De colo cxxxiij
 De periodo cxxxiij
 Quinta pars huius operis tractat de etymologia
 recte litterarum alphabeti ordinem tenens cxxxiij

According to the pencil-numerals, there are 184 leaves in this second volume: the work forming, in the whole, 375 leaves. Thus have we completed an elaborate, and, it is hoped, not uninteresting account of this extraordinary publication; the rarity, beauty, and intrinsic curiosity of which are sufficient to make it always a desirable acquisition to the cabinets of the curious.* We are astonished—on examining such a mass of close printing, executed upon paper of almost matchless manufacture—at the perseverance and skill of the inventors of the typographic art!—It is however time to bring this article to a conclusion. Most public and private collections, in this country, contain a copy of this edition of the *Catholicon*; but a more ample and beautiful copy of it than the present, can with difficulty be found. It is bound in red morocco. The Noble Owner of it parted with rather an indifferent duplicate, last year,† (having the last leaf ms.,) for 58*l.* 16*s.*

539. *CATHOLICON. EJUSDEM. Printed by Gunther Zainer. Augsbourg. 1469. Folio. 2 Vols.*

At the conclusion of the bibliographical description of this impression, we shall take occasion to notice a supposed earlier edition of the work, without date, and attributed to the press of Mentelin. On the recto of the first leaf of the present edition, we read

* It is said to be the *FOURTH BOOK WITH A DATE*: but it should be remembered that the *Constitutions of Pope Clement V.* were printed in June, in the same year.

† In a portion of the *Alchorne Collection*, purchased by Earl Spencer, and sold by auction, by Mr. Evans, in May 1815: see no. 121.

as follows :—(there being a blank for the first two lines, which are here supplied by MS., in red ink, in imitation of the preceding :)

**Ætologia quedāz
pars gramatice
nācupatur. ptes
siquide ꝑmatice
sūt quatuor scilicet.
orthogꝑhia.
ethimologia.* dya-
sintastica. ꝛ ꝑso-
dia Orthogra-
phia dicif ab or-**

On the reverse of folio 88, the second and third articles of the Dictionary are thus :

**Aaron. interpretatur mons fortis . dicā I b'go .
bl' mons fortitudis . siue mōtan⁹ . vt di' in inf-
ꝑtationibz . Pug'. b'o dicit, Aaron inēpretatur
mōs fortitudis. q'a thuribulū aureū accipiens
int' mortuos et viuos stetit. et ruinaꝝ mortis q̄si
q̄dā mōs fortis exclusit .**

**b . ꝑpositio . oibz I cōpositiōe ꝑponit lris .
absqꝫ c. bl' q. bl't . vt supra pleni⁹ dixi in
prima pte capl'o de b. Mā b'sus . Ab. si cōponis
elemēta queqꝫ sequūtur. C. q. t. tñ simul he tres
&c. &c. &c.**

A full page has 49 lines. There is no regular division of the volumes, which is rather remarkable ; as the two, if united in one, would form an unusually ponderous folio. The impression contains, in the whole, 510 leaves. The subscription of the MS., printed here, as well as in the preceding edition, informs us that the work itself was completed A. D. 1286. The printer's subscription, or colophon, is on the recto of the last leaf : — but it must be premised that the first letter of each of the first 7 lines, together with the first three words of the 8th line,

* Sic.

solve the riddle of the printer's name; which will be thus—GVNTHER
EX REVTLING ZAINER. The colophon is as follows:

Grammaticæ partes & vocum proprietates .
 Tercius inuenies hoc codice : si quoq; queres .
 Nomen . qui libro scripturam impresit i illo .
 Tunc cito comperies p litterulas capitales .
 Hinc poteris certe cognomē noscere aperte .
 Ex reutling zainer hic dicitur esse magister .
 Recte presentis artis doctissimus ipse .
 Ut pateat nomen libri qui dicitur esse .
 Sumptus de varijs autoribus atq; poetis .
 Catholicon . fertur quem collegisse iohānes .
 Cui nomē patriā dat ianua . iuncta sit ensis .
 Hoc compleuit op⁹ lux vltia mensis aplis .
 Dum currunt anni nati factoris in orbem .
 Millequadringēti quis sexaginta nouemq; .
 Adijce . vindelica finitur in vrbe serena .
 Quam schowēberg tenuit q' libro pludia dedit .
 Titulo cardineus præses ubiq; coruscus .
 Terminat s; diuus presul ex werderberg altus
 Cum paulo secundo papa . imperante feidrico .

Deo gratias.

Like the preceding, the present edition is printed in double columns; and in the same type with which *Schuzler* printed the *JOSEPHUS* of 1470, described at page 98 of the second volume. In regard to beauty and splendor of typography, it must be admitted that Zainer has eclipsed the preceding impression. Such a beautiful copy of it as the one under description (bound in russia) will not often be met with.

It remains to say a few words respecting a supposed earlier impression, without date, which has been attributed to the press of Mentelin.

Marchand thought this dateless edition, (which has 67 lines in a full page,) to be even anterior to that of 1460; but Meerman, on the

authority of Fournier, properly rebuts such conjecture. Marchand is more particular in the second part of his *Hist de l'Imprimerie*, p. 134, than in his first part, p. 37-8, note U; yet Fournier, in a note at p. 85, informs us that even the extended description of Marchand is not quite accurate. See the very particular account in the second dissertation upon the *Origine &c. de l'Imprimerie*, p. 84, &c. 'It is doubtful,' adds Meerman, 'whether this Mentelin edition be prior or subsequent to Zainer's impression of 1469.' *Orig. Typog.* pt. ii. p. 99, note. Fournier ascribes this dateless edition to the press of Mentelin, from its similarity to the *Speculum Historiale*, &c. of Vincent de Beauvois, printed in 1473, with the name of Mentelin subjoined.

Mr. Beloe, in his *Anecdotes of Literature and Scarce Books*, vol. iv. p. 401-2, seems rather persuaded, upon the authority of La Serna Santander (vol. ii. p. 142) that this dateless edition may have been printed by Mentelin; adding, from a copy seen by him in the possession of the late Bishop of Ely, that he never 'saw any book, the character of which entirely resembled this'—and that 'it bears every mark of being printed in the very earliest infancy of typography.'* The point will perhaps ever be *sub judice*; but I incline to believe that the impression of Zainer is more ancient than the one attributed to Mentelin. Seemiller shews us, upon the authorities of Zapf and Hambergerus, that Zainer's edition is of exceedingly great rarity. That Orlandi and De Bure should have been ignorant of it, may not excite much surprise. *Incuamb. Typog. fasc. i. p. 15.*

* Mr. Beloe continues—'There is an edition [qu. of the *Catholicon*?] of great antiquity in the King's Library, in which the letter R [alluded to by La Serna Santander, and so frequently mentioned in the foregoing volumes—but see *TYPOGRAPHICAL INDEX*, post:] is found. This I have examined, and it is the only book, in a Gothic character, in which that letter is found.' *Ibid.*

It is presumed Mr. Beloe means 'the only book' to his knowledge; since I am in possession of an edition of *Sylvestrius's Medicinal Poets*, in semi-gothic types, without date, of which the lettering, on an old binding, assigns the volume to the press of Mentelin. This book is printed in a character smaller and essentially different from that of the Bible of 1462; and exhibits this peculiarly-formed R in the second line of the prefatory epistle of Mathæus Moretus. It also occurs several times in the text; but by far the greater number of R's is essentially different. [The fac-simile, in vol. i. p. 40, will shew what is the 'peculiar formation' of the R here alluded to.] Laire has made especial mention of this edition of the *Medicinal Poets* of Sylvestrius; and the late Bishop of Ely, in his ms. memoranda, refers to Laire's account of it without having ever seen the volume itself. It is rather a grand book, and contains, according to the *Index Libror.* vol. i. p. 184-5, 307 leaves. There are no signatures, numerals, or catchwords.

540. CHALCONDYLAS (DEMETRIUS) ET MOSCHOPULUS. EROTEMATA. CORINTHUS, DE DIALECTIS. Gr. *Without Place, or Date; but supposed to have been printed at Milan, towards the close of the XVth Century.* Folio.

We are about to describe a volume of such uncommon rarity, that the late Revd. T. Crofts imagined there were not three copies of it in existence. Paterson, who sold the library of Crofts, has added, from the notice of De Bure, that 'Saxius mentions another copy in the Ambrosian Library at Milan.' See *Bibl. Crofts*, n°. 105. Mr. Crofts's copy was purchased by Mr. King for 8l. De Bure confesses that he had never seen this edition; but the Pinelli and Crevenna collections each supply a copy of it. *Bibl. Pinell.* vol. iii. n°. 7154; *Bibl. Crevenna.* vol. iii. n°. 2988. The Pinelli copy is the one under description; it having been purchased by Lord Spencer for 19l. 8s. 6d. The Cardinal Louvénie de Brienne had also a copy; see *Laire's Index Libror.* vol. ii. p. 3-4. Laire refers to the *Bibl. Portatile* of Boni and Gamba, edit. 1760, p. 123: which notice of it (exactly repeated in the subsequent edition of 1793, vol. i. p. 195) is brief and not very satisfactory. Panzer has given a sufficiently detailed description of it, from a 'well preserved copy' in the library of Harles. *Anal. Typog.* vol. ii. p. 97. Maittaire first made the public acquainted with the copy in the Sunderland (now Blenheim) Collection: as appears from his description in the *Anal. Typog.* vol. i. p. 753, note 7. Saxius has an excellent account of the learned and celebrated editor of the work, and a brief one of the edition, in his *Hist. Lit. Typog. Mediol.* col. ccccx-iv, p. dcxi. note (t). It is now time to bring the book itself under the notice of the reader. On the recto of a (i) we read thus:

Τὰ ἐν τῇ γραμματικῇ εἰρησκήμενα σφάλματα ἐν τού-
τῃ περιέχονται τῆς ἀλλοῦ καὶ τινος ἐπιστημώσεως.

This, and every full page, contains 35 lines. On the recto of a ii,

Δημητρίου χαλκονδύλου ἐρωτήματα συνοπτικά τῶν ἀπὸ
τοῦ λείου μερῶν μετὰ ἴσων χρησίμων κανόνων.

&c. &c. &c.

The first set of signatures includes θ; α to θ being in eights, and θ having only 4 leaves: a blank leaf forms the fourth. On the reverse of θ iii, we read the word TEAOC. On the recto of α i begins the treatise of MOSCHOPOLUS, thus:

Τὸ σφατάτου καὶ λογιτάτου κυροῦ μανουῆλ τοῦ με-
σχοποῦλου Διαβιβλίου ἐρωτημάτων.
περὶ προσώπων.

This treatise comprehends signatures, from α to θ, in eights; θ and ι have each only 6 leaves. On the reverse of ι vj, is the imprint τέλει. On the recto of α begins the treatise of COCINTIUS:

Περὶ Διαλέκτων τῶν παρὰ κορίνθου παρεκκληθισάν.

The signatures are α, β, and γ: the two former being in sixes, and the latter having 8 leaves—but γ iiii is erroneously marked γ iii. On the recto of γ viij, we read only 4 lines and a half, without any imprint or subscription; but from the exact conformity of this type with the Isocrates of 1493, (see vol. ii. p. 97,) there can be no question that the same artist executed both works. It has been already hinted that the printer may be Scinzenzeler.

Besides the copies before noticed, the collection of Röver contained one—*Bibl. Röver*, 1806, pt. i. p. 130, n°. 611—which, although called 'magnifique exemplaire,' is said to have been 'piqué de vers,' by Brunet: *Manuel du Libraire*, vol. i. p. 239, 240. Sir M. M. Sykes has also a fine copy, which was procured from Sicily; and another equally beautiful one is in the choice collection of the Rt. Hon. Thomas Grenville. The present copy is sound, and rather large, but a little soiled towards the beginning. In red morocco binding.

541. CHRYSOLORAS. EROTEMATA. Gr. et Lat.
Printed by Peregrinus of Bologna. Venice.
 1484. Quarto.

THE EDITIO PRINCIPES of this work is supposed to be a Greek impression, without date, published either at Milan in 1480, or at Florence in 1488. See the *Bibl. Crevens.* vol. iii. n°. 2979. Panzer, vol. ii. p. 100, refers only to this authority, and to *Gras* p. 216. This dateless impression appears to be divested of a version; but it is extremely questionable whether it was published at Milan so early as the Crevenna Catalogue intimates. I should apprehend, from the supposed similarity of the types to those in Craston's Lexicon, that they may bear a resemblance to the Greek types in the Florence Homer of 1488: see vol. ii. p. 60, of this work. But I cannot help conceiving that there may be an error in this supposed similarity; and that the types are not unlike those of the impression under description, of which the reader is below presented with a fac-simile. If so, it is extremely doubtful whether the Venetian edition of 1484 may not be the FIRST IMPRESSION of the Erotemata of Chrysoloras. We proceed with a minute and full description of this rare and precious volume.

The recto of the first leaf is blank. On the reverse we observe, at top, the Greek alphabet in two lines, followed by the Lord's Prayer, and an Ave Maria; each in Greek and Latin. On the recto of the next leaf, a z, (for a ii) the work commences according to the ensuing fac-simile:

Εἰς ὅσα Διαρροῦται τὰ
 ἑκοσι τέσσαρα γράμματα/
 τὰ ἑκὶς δύο· εἰς φωνήεντα
 καὶ εἰς σύμφωνα· φωνήεν

Whoever compares this with the Greek type of Jenson, may observe an exact conformity in many of the letters common to either; but the preceding has a worn appearance, and is printed with greatly inferior skill to that which is observable in Jenson's Greek typography. The work is printed throughout in Greek and Latin columns; having the signa-

tures a, and c, in eights; and b, d, e, and f, in fours. At the 10th line, on the reverse of f 4, we read the ensuing colophon, and alphabet:

Impræssum Venetiis per Peregrinum Bononiensem.
M. CCCCLXXXIII. DIE QVINTA FEBRVARII.

α . β . γ . δ . ε . ζ . η . θ . ι . κ . λ . μ . ν . ξ . ο . π . ϖ
ρ . σ . τ . υ . φ . χ . ψ . ω .

a.	α.	Alfa.	n.	ν.	Ni.
bu.	β.	Vita.	x.	ξ.	Xi.
g.	γ.	Gamma.	o.	ο.	O micrō.
d.	Δ δ.	Delta.	p.	π. ϖ.	Pi.
e.	ε.	E.	r.	ρ.	Ro.
z.	ζ.	Zitta.	f.	σ. ς.	Sigma.
e i.	η.	Ita.	t.	τ. 7.	Taf.
th.	θ.	Thita.	y.	υ.	Hy.
i.	ι.	Iota.	ph.	φ.	Phi.
k c.	κ.	Cappa.	ch.	χ.	Chi.
l.	λ.	Lauda. †	pf.	ψ.	Psi.
m.	μ.	Mi.	o lōga. ω.	oo.	

The mode pointed out for the pronunciation of several of the Greek letters, differs, as the reader cannot fail to observe, from that now in common usage in our own country.*

The present is a sound copy, in red-morocco binding, having several rough fore edges to the leaves.

* This pronunciation is in use among the modern Greeks; and has been noticed in Howell's *Familiar Letters*; in the *Heracleensis* of Messrs. Walpole and Drummond, and in Mr. Holthouse's recent publication of *Travels in Albania*, &c.

† Sic.

542. CHRYSOLORAS. EROTEMATA. Gr. et Lat.
Without Name of Printer, Place, or Date.
 Quarto.

This is the impression which is noticed by Morelli and Denis, as they each give the subjoined colophon. It is therefore different from the one described by Lairé, 'as the probable production of the press of Calliergus, in Greek only, and printed towards the close of the XVth century.' *Index Libror.* vol. ii. p. 135, n°. 18. The Greek character with which the present edition is executed, may be called a *curaire* one, in comparison with others of the fifteenth century. On the recto of the first leaf, at top, we read according to the ensuing fac-simile :

Ἰς πρῶτα διαικνωται τὰ ἔκκοι
 τέσσαρα γράμματα ἑσδνός
 φωνήεντα καὶ ἐπισήματα φωνή

The impression is entirely destitute of signatures, catchwords, and numerals ; but it has 19 lines in a page, and contains 42 leaves. On the reverse of the last leaf but one, are the Ave Maria and Pater Noster. On the recto of the last, is the alphabet, as before ; beneath which we read this subscription :

ὅτι ἐν χρημάτων, καὶ ὅτι
 τούτων . ὅτι ἐν γένεσθαι
 τῶν ἐσόντων .
 τέλος .

The reverse is blank. The copy under description is so large, that the bottom and side margins are wholly uncut. It is elegantly bound in red morocco.

543. CHRYSOLORAS. EROTEMATA. Gr. et Lat.
Printed by Leonard de Basilea. Vicenza.
 1490. Quarto.

This is an exact reimpression of the Venetian edition of 1484; having the same paginary distribution of text, the same order of signatures, and the same number of leaves. The imprint is on the reverse of f 4, thus:

Impressum Vincentiæ per magistrū leonardū de Basilea.
 M. CCCCLXXXX. DIE PRIMO MENSIS SEPTEM.

The Greek alphabet follows, as before. Laire has briefly described it: *Index Libror.* vol. ii. p. 155. The present is a beautiful copy, in blue morocco binding.

544. CHRYSOLORAS. EROTEMATA. Gr. et Lat.
Without Name of Printer, Place, or Date.
 Quarto.

Both Laire and Panzer refer to the *Bibl. Pinell.* vol. iii. p. 233, for an account of the present dateless edition. See the *Anal. Typog.* vol. iv. p. 110, n°. 324-5. *Index Libror.* vol. ii. p. 135, n°. 17. Whether the Loménie copy was formerly in the Pinelli Collection, I cannot say. The edition, under description, is executed in the same character of Greek type, and in nearly the same mode of arrangement, as is the Venetian impression of 1484. The type is, however, rounder and more perfect; and the Pater Noster and Ave Maria are seen on the reverse of e vij. The signatures, a to e, run in eights; but a iiii and a liii, are not marked. On the recto of e viij, is the alphabet, precisely similar to the foregoing. Under the second column, we read this imprint:

Chrysoloræ Manuelis

Erotimata* Feliciter

Finiunt.

Ἰλος.

The reverse is blank. This is a large and beautiful copy, in red morocco binding.

* Sic.

545. CONIUGATIONES VERBORUM GRÆCORUM.
Printed at Deventer. Without Date. Quarto.

I do not observe that Panzer, either in his Index, vol. v. p. 162, or in his first volume, p. 367-9, makes mention of this estimable and rare little grammatical tract; which is exclusively devoted to the conjugation of that memorable verb 'τελέω.' On the recto of the first leaf, at top, in rather large lower-case Gothic type, we read the title, thus:

**Coniugationes verborū græcae Τελᾱτρίαε
 nouiter extremo labore collectae et imp̃ssae.**

On the reverse, at top,

¶ παρᾱδειγμα τῆς συζυγίᾱς τῶν ῥημάτων
 ἑλληνικῶν .

There are 15 lines below. On the recto of the following leaf, it commences thus:

**Coniugationes verborū græcae Incipiūt
 et primo verborū actiuorum**

ῥηστικᾱ	ἐνεργητικᾱ
indicatiuus	actiuus

The verb (τελέω) immediately follows. The whole tract is upon signatures a, b, and c, in sixes; the last leaf of c being blank. On the reverse of c v, the imprint is thus:

τέλεισ τῶν ἑλληνικῶν συζυγιῶν
**Finīūtur hic Coniugationes verborū græ-
 corum barptonorum**

The Greek type is not very unlike that of the Chrysoloras, of which a fac-simile is given at page 44 ante; except that it is stiffer and bolder. The present is a tall and sound copy; in blue morocco binding.

546. CRASTONUS, seu CRESTONUS. LEXICON GRÆCO-LATINUM. *Without Name of Printer, Place, or Date; but most probably executed at Milan.* Folio.

EDITIO PRINCIPIS. There seems to be no small confusion, and want of accurate information, in those bibliographical descriptions of the early impressions of Craston's Lexicon, which it has been my task to examine.* Panzer, vol. i. p. 436, has rather increased than diminished this want of order and correctness; and I suspect that he had seen but few, if any, of the impressions which he notices. According to his account, there is a Florentine, and a Milanese, dateless edition of this work, in folio. For the former, he relies upon Maittaire, vol. i. p. 767, note G; and justly concludes that this supposed Florentine edition differs from those impressions which are noticed by Laire and Braun;—since these latter are *quarto* publications (which will be presently described). Harles seems to be not less vague and undetermined; consult his *Fabric. Bibl. Græc.* vol. vi. p. 652. We may remark, therefore, that there is but one dateless edition, in folio, which is now under description—and that Saxius was abundantly warranted in observing that this dateless edition 'was, without doubt, published at Milan, as its prefatory epistle clearly demonstrates.' The same bibliographer has an excellent account both of Pisanus, the editor—and of Crastonus, the author—of this Lexicon. Consult his *Hist. Lit. Typog. Mediol.* col. CLXII-CLXXII. Maittaire is perfectly correct in comparing the types of this Lexicon with those of the Florentine Homer of 1488: to which, indeed, they are precisely similar. De Bure is also correct, but not sufficiently particular. *Bibliogr. Instruct.* vol. iii. p. 22-3.

On the recto of the first leaf is an epistle from the author ('Frater Johannes Carmelitanus,') to Franciscus Ferrarius. The reverse is blank. On the recto of the second leaf, is an epistolary address of Pisanus, beginning in the following manner;

Bonus Accursius Pisanus uiro litteratissimo ac grauissimo Io hāni Francisco turriano ducali quæstori salutē plurimā dicit.

* In this list of faulty descriptions, I am most willing to include that which appears in the *Introd. to the Classics*, vol. ii. p. 386.

Nemo potest mea sententia satis eruditus existimari apud nostros homines: ubi cognitionē græcæ litteraturæ ignorauerit.

On the recto of A iii, the Lexicon begins thus:

ΛΕΞΙΚΟΝ ΚΑΤΑ' ΤΟΙΧΕΥΩΝ .

Alpha cum A.

ἀ	αγῆς ἐός . ὁ . ῥ .	infrangibilis .
ἀσπίς .		itāgibilis . uel cui nocere qs neqt
ἀσπας .		nocuisti . pro ἀσας ab ἀρω .
ἀσχυρός . ὅς .		irretentibilis .
ἀσπας .		læsus est . ab ἀρω .
ἀσπας . ὅς . ὁ . ῥ .		
ἀσπίς .		insatiabilis .

There are 23 lines below: a full page comprehends 35 lines. Both the Greek and Roman types are decidedly of Milanese character.* The signatures, A to Z, run in eights; but C 1, C 11, are marked in the place of B 1, B 11. After Z, we have &, D, E, FF, GG, &&, and XX, each with 8 leaves. Then AA to qq in eights; but qq only six. On the reverse of qq vj, is the imprint, thus:

ΤΕΛΟΣ ΤῆΝ ΘΕΛ ΤΟΥ

ΛΕΞΙΚΟΥ.

Notwithstanding the criticism of Henry Stephens, (see Maittaire's *Vit. Stephanorum*, p. 308-9,) that Craston contented himself with 'jejune explanations,' we are to remember that this is the *FIRST GREEK AND LATIN LEXICON* extant; and that the very circumstance of these explanations being 'too frequently in the vernacular tongue of the author,' will, to a curious philologist, rather enhance than diminish the value of them. Craston is also accused by Stephens of selecting 'without choice or judgment';—but that learned printer and critic has forgotten the allowance of candour which is always due to *first attempts*—while his own use of the labours of Craston, and the testimonies adduced by Saxius, in commendation of him, abundantly prove how precious this volume ought to be considered in the cabinets of the curious. Such a large and sound copy of it, as is the present, is very rarely to be met with. It is in red morocco binding.

* I have before intimated that the Milan presses might have supplied those of Florence with their Greek type. The fac-simile at p. 60, of vol. II. shows the character of the above Lexicon.

547. CRASTONUS. LEXICON. Gr. et Lat. *Printed by Dionysius Bertochus of Bologna. Vicenza. 1483. Folio.*

This is an exact reprint of the preceding impression; but the lines are closer, and a full page comprehends 44 of them. The prefatory epistle of Pisanus occupies the whole of the recto, and a part of the reverse, of the first leaf. The Greek type resembles, in character, that of the Chrysoloras; see page 44 ante. Signature a (the first leaf being blank) comprehends 10 leaves; the remainder to z, &, 9, and H, inclusively, have 8 leaves. Then A to G in eights. On the recto of G vj, is the colophon, thus:

ΤΕΛΟΣ ΕΣΤΙΝ ΤΟΥΤΟ ΤΟΥ ΛΕΞΙΚΟΥ.

Impressum Vincentiæ per Dionysium Bertochum de Bononia. Die. X. mēsis Nouembris. M.CCCC.LXXXIII.

The reverse is blank. Maittaire, vol. i. p. 446, and Laire, *Index Libror.* vol. ii. p. 68, each mention a copy of this rare edition; of which De Bure seems to have had no exact information. The present is rather a large, but somewhat soiled copy: in French-calf binding.

548. CRASTONUS. LEXICON. Gr. et Lat. *Without Name of Printer, Place, or Date. Quarto.*

This is rather the VOCABULARY, than the Lexicon, of Craston. The words of the editor are these:

Qua ego
opinione non inepte ductus curavi quæ uocabulista ille cōposuisset mea cura diligētiaq; im
pressū dare ad te dono uir magnifice ac docti
ssime. Antoni braccelle quo & tuis liberis nō ab
surde consulere &c.

The entire address may be seen in Braun's *Notit. Hist. Lit.* pt. ii. p. 72. It is printed in a large roman type, and concludes on the reverse of the first leaf. On a 3, recto, we read as follows:

A . cum . B .

B ἀπὲ

Abadir βαλνυλος.

Abalieno ἀπαλλοτριώω.

Abbas ἀββᾶς.

Abaula ἀπόμαμμα.

Abauus ἀπὸκκωστος.

kc. &c. &c.

A full page has 30 lines. From a to p, the signatures run in eights : p has only 4 leaves — the last leaf, which is blank, forming the 4th. On the reverse of p. 3, at bottom, it is as follows :

V . cum . X.

Vxor. γυνή

Vxorius. γυναικοφίλος.

FIMIS.* τίλος.

The Greek type is large and round ; and might have furnished a hint for that which was used in the Complutensian Polyglot. I have no doubt of this edition being printed at Milan ; but Panzer is probably incorrect in assigning to it the early date of 1481. The present is a fine large copy ; in green morocco binding.

549. CRASTONUS. LEXICON. Gr. et Lat. *Without Name of Printer, Place, or Date.* Quarto.

Whoever consults the 14th volume of Panzer, p. 117, n°. 394, will see that he has twice attempted to describe the same edition ; and that the present is essentially different, in its typographical arrangement, from the one last described ; and was probably unknown to him. In this impression, the address of Accursius begins on the reverse of the first leaf, and concludes on the recto of the second. The reverse of the second leaf is blank. The Roman type is rather unusually large, and not very unlike that of Philip de Lignamine—but the letter in differs considerably. The Greek is similar to that of the Isocrates and Chalcondylas. On A i recto, the Lexicon or Vocabulary begins ;

* Sic.

having 20 lines in a full page. The signatures, from A to X, are in eights; but X has only 4 leaves. On the reverse of X iv, after 'uxor' as before—we read this subscription:

❖ FINIS ❖

τῆλος

The present is a beautiful copy of this very rare impression:—in blue morocco binding.

550. CRASTONUS. VOCABULARIUM. Lat. et Gr.
Printed by Dionysius de Bertochis, &c. Reggio.
 1497. Quarto.

The printer of the edition of 1483, in conjunction with Marchus Antonius de Bacileris, has here presented us with one of the most elegant of the Vocabularies, in a quarto form, from the Lexicon of Craston. Not that I am prepared to say that all the words which are found in this Vocabulary, will be discovered in the larger work; since, at first sight, we see 'Abbas ἀββᾶς,' which latter word is not contained in the Lexicon. In this edition the address of Pisanus occupies, as usual, the first leaf. On A ii, recto, the Vocabulary commences exactly as in the two preceding quarto impressions; but the Greek type is much thinner and taller. The roman type has a Milan aspect. The signatures, A to P, are in eights; P has only 4 leaves, with a blank leaf for the 4th. On the reverse of P iij, we read this imprint:

Ad laudem dei beatq; Virginis marie.
 Impræssum hoc opus Regii per Dionysiū
 de bertochis, et Marchum Antoniū de Ba
 cileriis. Anno salutis. MCCCCXCVII.

Panzer refers to Mittarelli, the *Hoblyn Catalogue*, vol. i. p. 189, Strauss (*Opera Rariora in Bibl. Rebdorf.* p. 282,) Laire, and Seemüller, for copies of this edition. I have consulted each of these authorities. Strauss refers to Maittaire, and Seemüller to *Denis Garell* p. 96. The Hoblyn Collection had also one of the dateless impressions in quarto. The present is a beautiful and desirable copy: in blue morocco.

551. CRASTONUS. LEXICON. Gr. et Lat. *Printed in the Office of Dionysius Bertochus of Bologna. Modena. 1499. Folio.*

This is rather an elegant volume, and evinces the taste and zeal of Bertochus in the cause of Lexicography. Seemiller informs us that the copy which he described, contained, at the end, a Latin Vocabulary in alphabetical order, corresponding with the preceding Greek. Of this Latin vocabulary we are informed that Ambrosius of Reggio was the author—at the solicitation of Simon Bambacius. Engel has also noticed the same Latin supplement, and extracts twelve colophonic lines from it. *Incunab. Typog. fasc. iv. p. 114; Bibl. Selectis. p. 49.* Orlandi, as Seemiller observes, makes mention only of the Greek and Latin Lexicon. *Orig. e Prog. &c. p. 206.* The present copy is of the same description as the one seen by Orlandi, since it wants the Latin Vocabulary of Ambrosius.

On the recto of A ii, numbered fol. i. begins the epistle of Pisanus. On fol. II. recto,

ΛΕΞΙΚΟΝ ΚΑΤΑ ΣΤΟΙΧΕΙΩΝ

The Greek Lexicon begins with a blooming, or ornamental capital, Α. The text is precisely similar to that of the first edition, and of the edition of 1483. The Greek character is tall and rather cursive. The folios are numbered as far as CXXVII, on V vj recto. The ensuing signatures, X and g, have each 6, and j has 8, leaves. Then & 6, c 8, ff 8, and a b, each with 6 leaves. Next, e 8, d 6, e 6, f, g, and h, each 8 leaves: i, k, l, m, each 6: n 7. On the reverse of n 7,

ΤΕΛΟΣ ΣΥΝΘΕΤΟ ΤΟΥ ΛΕΞΙΚΟΥ

Mutinae Impræssum. in ædibus Dionysii Bertochi bononi.
subter Anno humanæ redemptionis. Millesimo Nona-
gesimo* No[not]ertiodecimo Kalen. Nouemb. Diuo
Hercule estensi. Ferrarii imperii habenas gubernante.

The present is a clean and desirable copy. In red morocco binding.

* The centenary numbers are omitted in the original; and a defect in the above copy is supplied by the bracket.

552. DICTIONNAIRE BRETON-FRANÇOIS, ET LATIN.
Printed by Calvez. Lantréguier. 1499. Folio.

This Dictionary is among the scarcest and most curious extant. It presents us, in the first place, with the only known work executed at Lantréguier (or Tréguier,) in the XVth century; and appears never to have been examined by Maittaire, Marchand, De Bure, La Serna Santander, or Brunet.* It seems also to have been unknown to the greater number of eminent writers upon the ancient French and Celtic Languages, as we have no mention of it in the works of Pelloutier, Bullet, or Roquefort.† Even Du Cange himself describes it in a manner which makes it rather doubtful whether he had seen it;‡

* I suspect that the above bibliographers had never seen the volume; for the first two are indebted to the *Bibl. Hohensteif*, p. 237, no. 1582;—where a copy is described as being 'en veau fauve, doré et marbré sur tranché.' This copy is probably now in the Imperial library at Vienna; since the Hohensteif Collection was purchased for that library. Maittaire and Marchand notice an edition of the same work, with a Latin title, on the authority of the preface of Du Cange, p. xl, xij, to his *Gloss. Mot. et Inf. Latin*. Marchand adds, 'Aurait-on imprimé alors deux ouvrages de même genre, dans la même ville, et dans la même année? Ou seroit-ce le même ouvrage attribué à deux différens Auteurs?' This reference to Du Cange, as the reader will presently see, is incorrect. See the *Annal. Typog.* vol. i. p. 708, notes 9, 10; *Hist. de L'Imprim.* p. 92. De Bure has only the following brief and unsatisfactory notice of it: 'Ouvrage simplement recherché par rapport à sa singularité.' Such a description is little more than an apology for ignorance. *Bibliogr. Instruet.* vol. iii. p. 74, no. 2296. 'La Serna Santander thus remarks:—c'est la seule impression connue, faite à Tréguier, dans l'ancienne Bretagne.' *Dict. Bibliogr. Choisi*, vol. i. p. 443. This account implies no knowledge of the volume itself. Brunet attributes the work to PIERRE Auffret Quastquévécun, and calls it 'Ouvrage rare;' from which we may infer that he had never seen it. *Manuel du Libraire*, vol. i. p. 76.

† PELLOUTIER, *Histoire des Celtes*, 1740, 12mo. See the 'Table des Auteurs cités dans cet Ouvrage, et des Editions dont on s'est servi;'—following the preface. BULLET: *Mémoires sur la Langue Celtique*, &c. 1754, folio. Consult the section 'Quelles sont les sources où l'on trouvera la Langue Celtique.' vol. i. p. 27. ROQUEFORT: *Glossaire de la Langue Romane*, 1806, 8vo. see vol. i. p. xxx-xxxj. Whether any notice of the above work may be found in the 'Dict. François-breton, ou françois celtique, enrichi de thésors, par l'A.***, Paris, 1756, 8vo.'—or in Pelletier's *Dict. de la Langue Bretonne*, 1752, fol. or in the 'Dict. Breton, Walon, Celtique et Tudesque, &c. par un Religieux, &c. de St. Vannes, Bouillon, 1777, 4to.'—I cannot venture to affirm. For these latter works consult the *Manuel du Libraire*, vol. i. p. 346-7, ii. p. 255; and the *Dict. des Ouvrages Anon.* et Pseudon. of Barbier: edit. 1806, vol. i. p. 160.

‡ Ejusmodi etiam est Catholice Armorico-Franco-Latiner à Joanne Lagade Dialecto Trecorensi, compositum ad utilitatem Clericorum nostrorum Britannia: Ita enim libri

Edw. Lhuyd, who travelled into Brittany, has no account of it in his *Archæologia Britannica*; and neither Warton nor Ritson were in the least acquainted with it.

In the second place, this publication may be considered as a key to the better understanding of such works (if any now exist) as have been written in the Armorican or Breton language: a subject, in which every English antiquary, and lover of old romances, must ever take an interest. Of the author of this Dictionary, whether he be Auffret Quoatqueueran, or Lagadeuc, neither Baillet, Fresnoy, Goujet, Nicéron, nor the editors of the *Bibliothèque Française* of La Croix du Maine, give the least information: his name never occurring in the indexes to their respective works. We now proceed to the book itself.

The fly leaf presents us with the following written memorandum;
Le 6 May 1774. Mons. le Prince de Rohan a envoyé Ce liere, par M. Marchand son intendant. Le Frontispiece manque, il paroît qu'il avoit pour titre Catholicon, contenant trois langues, le Breton, le François, et le Latin; et composé par Maude Auffret Quoatqueueran Chanoine de Treguier, recteur de Ploerin, près Morlaix. Imprimé a Lantreguier par Jean Calvez 1499. L'auteur lui même étoit né à Morlaix, Comme on le voit au mot Montrolaex.

The word here referred to, has the following explanation:

**M̃ontrolaex . g . montrelaix, ou morlaix
 lat . hic mons relaxus, xi . cest vne ville
 bñ ē oriund⁹ ɔstructor h⁹ opusculi . i . de bñ
 prope bidelicet de prochia de ploegduen .**

Sign. l. ci. rev.

titulus concipitur, editi Lantiguier à Joanne Cange, v. Novemb. anno MCCCLXIX.—
 To which Du Cange subjoins the following note: "Exat MS. in Bibliotheca Cl. V. D. Lantecot, qui illud nobiscum pro solita humanitate communicavit, in ejus præfatione hæc leguntur. "Quia complures Britones multum indigent Gallico, ideo Joannes Lagadeuc parrochia de Plazgonen Diocesis Trecorensis in artibus & decretis Bachalaris, quoniam indigne ad utilitatem puerorum Clericorum Britanniæ, vel rudium in pericla Latinitatis, hoc opusculum composui, &c. Datum die 16. mensis Augusti, anno 1464." Ejusdem videtur status ms. ille codex." *Gloss. Med. et Inf. Ætat.* vol. i. p. xlvii; and not. xl-vii—
 as Maittaire and Marchand refer to it. From the whole of this passage, it seems that Du Cange conceives the printer to be the editor; and mistakes him 'Cange,' for Calvez. He also assigns to the author a name, for which, upon the face of the book itself, there is no authority.

The frontispiece, alluded to by the author of the foregoing memorandum, may, or may not, have existed. On the recto of a ii, the work begins 'De littera (a).' The first word is always Breton—as the following examples prove :

Marcbbran . g . corbin . i . hic coruus, ui .
Marhec pe marhegues . ga . cheualier ou
 cheualiere . i . hic et hec miles: tis Item hec
 militia: e g . cheualerie b . marheguiez Itē
 hic et hec militaris: et hoc militare . ga . de
 cheualier. &c.

Marcharit . g . marguerite . i . hec marga
 reta: e: hz margarita: e ē vne pierre precieuse
Margin . g . margine de liubre . la . hic et
 hec margo: ginis: Itēz cest ourle de robe
 ou ruiage, &c.

Maruel g . mortel i . hic et hec mortalis ⁊
 hoc mortale Itē hic et hec ferialis ⁊ hoc: e
 &c. &c. &c.

Sign. i ii. iii.

The signatures, from a to r, run in sixes: r has only 5 leaves. On the reverse of r v, is the conclusion of the explanation of j. Beneath, is the printer's device—being rampant griffins, with outstretched wings, supporting a shield with the initials of the printer's name. The shield, as usual, is suspended to a tree. The second column is filled by what follows: some of which is so strange and obscure, that I will not pretend to decipher it.

Hoc opus effeci, dans gratia neumat^e
almi Tuuamen michi, sit laus virtus
gloria sibi Verbo plasinatori* patri toti
deitati Actorem libri benedicat dexte
ra xpi .

* Sic.

Cy finist ce presant libure nōme le catholicicon le quel contient trois langaiges Beauoir, breton, franczoyz, ⁊ latin le quel a este ɔstruit cōpile et intitule par noble ⁊ venerable Maistre aulfret quoaunque ran en son temps chanoine de treguier. recteur de Ploerin pres morlaix preuoiaſ que cestoiſt vne chose propice et vrile de mettre ces trois langaiges concordens lūg a laultre quāt affin ⁊ pour instruire les simples gens a auoir la cognoissance desditz langaiges ainsi que le libure le demonstre Et Imprime ala cite de lātre guier par Jehan caluez le cinquiesme iour de nouembre. Lan mil. cccc. iiii. vingtz et dix neuf.

Euzen roperz credet querz a haerdu
En composas vng pas ne fallas tu
Bedēn pſu hac en continuas

The present copy is in a sombre and rather tender condition, but, with the exception of the supposed deficiency of a frontispiece, is perfect. It is in old green morocco binding.

553. *DICTIONARIUM GRÆCO - LATINUM. &c.*
Printed by Aldus. Venice. 1497. Folio.

This is one of the noblest publications of the Aldine press. Besides the Greek and Latin Dictionary, abovementioned, it contains *Cyrillus de Dictionibus*; *AMMONIUS de Differentia Dictionum*; *Vetus Instructio et Denominaciones praefectorum Militum*; *Significata τω ἱ*; *Significata τω ἱε*; and an *Index oppido quam copiosus*; *docens latinas dictiones ferè omnes graece dicere et multas etiam multis modis*. The address of Aldus, on the reverse of the first leaf, is so animated and interesting, that I cannot

withhold it from the reader. We see, from it, how strenuously that great printer pursued those undertakings which he thought the most conducive to the literary reputation of his country:—what useful works at that time pressed upon his mind for accomplishment:—how he rejoices in the anticipation of such works:—and how completely he has realised all the expectations which the public had a right to indulge, from the noble sentiments which he disclosed in his preface to the first part of his IIIrd volume of Aristotle's Works: see vol. i. p. 260, ante. This address is as follows:

Aldus Manutius Romanus studiosis omnibus . S . P . D . Constitueram τὰ τῶν ἁλλόφων λεξικά, quæ dictionaria latine possumus dicere, non prius publicare excusa typis nostris, quam copiosissima, emendatissimaq; haberem . uerum cum id perquam difficile esse cognoscerem . non mihi solum negotiis familiaribus impedito, et re impressoria, sed etiam expeditissimo cuique; atque utriusque linguæ, et liberalium artium, medicinæque et scientiarum omnium doctissimo, mutauit sententiam. Quandoquidem & nosse cuncta oportet, & dictiones omnes κατὰ κυρίτητα interpretari, quod nescio an quisquam præstare nostro tempore præter unum aut alterum possit, quo et græcæ et latinæ literæ licet meliuscule sese habeant quam multis anteaetis annis, tamen adhuc iacent. Quis enim bene nouit liberales artes, quis est simplicium rerum, quibus in medecina opus est, doctissimus . heu heu pudet dicere . uix lactucas, brassicas, et quæ uel cæcis se ipsas ostendit, herbam cognoscimus . quod ego cum cogito, et si non possum non dolere uehementer, tamen non solum non succumbo dolori, sed sic accingor nocte dieque ad succurrendum nullo deuotato labore, ut sperem breui futurum, quo et bonas artes omnes, et medicinam ipsam calleant homines ætatis nostræ, ualeatque studiosissimus quisque, nisi sibi ipse defuerit, cum antiquitate contendere . doleant, maledicant, obstant . et quantum, et quandiu uelint, si qui sunt inuidi, indocti, et barbari . ἔγωγε, ἔγωγε καλῶς. accipite nunc igitur quod pro tempore damus duplex uno uolumine dictionarium . ubi quid sit additum in fronte libri licet uidere . si qua item facta sint meliora, legentes cognoscite . et expectate magnum etymologicum. Sudam.* Pollucem. Pausaniam. Stephanum . et cæteros bonos, quos cura nostra impressos breui publicare est animus . expectate deinceps optimos quosque græcos . nunc ære nostro decem Aristophanis comædiæ cum optimis commentariis excuduntur. Sudas* item, omnesque in uno uolumine doctissimorum epistolæ, mox inggrediemur . Hermogenis rhetorica et Aphthonii progymnasmata et in eos ipsos et


* Sic.

in Aristotelem commentarios . nec non Galeni quæcunque extant in medicina sed quanquam certo scio dicturos plerosque cum nostras has pollicitationes legerint ovidianum Illud, Pollicitis diues quilibet esse pōt, id tamen fero æquo animo quandoquidem uolente Christo Iesu Deo nostro optimo. maximo, et hæc et multo maiora uidebunt, quam paro, quæ molior. Vestrum est interea studiosi et amici fautoresque provincie nostræ, si cupitis Aldum uestrum opem nobis et pereunti doctrinæ impressorio ære, facilius allaturum, ære uestro emere libros nostros . ne parcite impensæ. Sic . nam breui omnia dabimus . Date igitur et dabitur uobis . et memento te quod præcepit optimus Poeta Hesiodus . Καὶ δέμεν ὃς κεν δῶ . καὶ μὴ δέμεν ὃς κεν μὴ δῶ . δάστη μέν τις ἔσται, ἀδάστη δούτις ἔσται . ἔβρωσθε .

This address is succeeded by four Greek verses of Scipio Carteromacus, and by four similar ones of Marcus Musurus; each in praise of Aldus. The Dictionary begins on the recto of a ii, thus :

Ασγής. ὁ . ἡ . infrangibilis
ἀσπτος . ὁ . ἡ . intangibilis uel cui nocere quis nequit.

After signature i, in eights, we have * for k :— l follows with 10 leaves. Then A to L, in eights. On L i, recto, the Dictionary terminates. On the reverse of the same leaf, we read as follows :

Συναγωγή τῶν πρὸς διάφο-  Collectio dictionū quæ diffe-
ρον σημασίαν λήξουν κατὰ runt significatu secundum or-
σειχέντων dinem alphabeti.

This opusculum concludes on what should be M i; L having 10 leaves. On the reverse of M i;

* Ἀμμοσίου περὶ ὁμοίων καὶ διαφορῶν
λέξεων.

The treatise of AMMONIUS is also printed in double columns; being entirely Greek. It ends on N 10, recto: M having 8 leaves.

Τέλος τοῦ περὶ ὁμοίων καὶ διαφορῶν
λέξεων,
Ἀμμοσίου

The reverse is blank. On O i, recto, we read

Τέξις παλαιά, καὶ ὀνομασίαν τῶν ἀρ-
χόντων.

This treatise is printed in double columns, entirely in Greek, and concludes on the recto of O iiii—which however is not marked as such signature. On the reverse of the same leaf we read another Admonition of Aldus to the reader. On the recto of O v, begins the Latin index, in three columns, thus:

ab, c. 18. 18. c 118. 18. c. 159. 6.

abadir. c. 27. 25

abauus. c. 29. 5 .

In his admonition to the reader (says Renouard) Aldus shews in what manner his Latin index is to be used; and he gives the singular advice to begin by numbering the pages... 'nota tibi in extremitate libri arithmeticis numeris singulas chartas...' as if it would not have been more simple and convenient to have printed such numbers! *L'Imprim. des Aldes*, vol. i. p. 18. This index concludes on the reverse of t vj, and a register is on the recto of t vij. On the reverse of the same leaf we read as follows:

a. b. c. d. e. f. g. h. i. κ. l. A. B. C. D. E. F
G. H. I. K. L. M. N. O. p. q. r. f. t.

Omnes sunt quaterni præter. l. paruum & L & N. grā-
diuscula quinternos. et. f. ternum.

Venetiis in ædibus Aldi Manutii, Romani Decembri
mense. M.IIID. Et in hoc quod in cæteris nostris ab
Ill. S. V. concessum nobis.

The preceding is, I believe, the most particular bibliographical description of this 'very rare and beautiful work—now more curious than heretofore'—with which the public have yet been presented. The Aldine edition of 1524 is, however, more complete and correct. The present is a beautiful copy: in russet binding.

554. DIOMEDES, ET ALII AUCTORES GRAMMATICI.
Printed by Jenson. Without Date. Folio.

The contents of this beautiful and interesting volume may be gathered from the reverse of the first leaf. **DIOMEDES**: *de structura et differentia Sermonis; De Perfectis et Imperfectis; De Origine, proprietate, formatione, et varia partium orationis positione; De Latinitate, et ejus partibus et diffinitionibus; De variis Vocabulorum diffinitionibus; De Accentibus, Punctis, Colis, Commatibus, et Periodis, et eorum diffinitionibus; De differentiis quinque Linguarum; De vitis et virtutibus orationis; De Poetica, Poesi, et Poemate; De omni genere Metrorum diffinitionibus, differentiis et inventoribus.* **PROCAS**, *de Nomine et Verbo; Epitoma Prisciani.* **CAPER**: *de Latinitate; AGRATIUS, de Orthographia, proprietate et differentia Sermonis.* **DONATUS**, *de Barbarismo et Octo Partibus Orationis.* **SERVIUS ET SERGIUS in Donatum. The preceding are in 35 lines in the original. On the recto of a z (ii) we observe this prefix to Diomed:**

**DIOMEDIS DOCTISSIMI AC DILIGENTISSIMI
 LINGVAE LATINAE PERSCRVTATORIS
 DE ARTE GRAMMATICA OPUS VTILISSI
 MVM.**

DIOMEDES ATHANASIO SALVTEM DICIT.

Throughout the treatises of Diomedes we see no deficiency of Greek type; as these characters are inserted in the usually elegant and legible forms peculiar to the press of Jenson. The signatures, from a to n, are in eights: but a has 10, and n only 6, leaves. On o i **PROCAS** begins, with twelve hexameter and pentameter verses. On q vij, recto, **CAPER** begins. On r 3, rev. **AGRATIUS**: on r vij, **DONATUS**: on t vij, reverse, 'SERVIUS in secundam Donati editionem interpretatio' on u. 9, recto, **SERGIUS** upon the same. On x vij recto, is the following imprint:

FINIS

NICOLAVS IENSON GALLICVS

This impression is described with sufficient minuteness by Fossi in the *Bibl. Magliabech.* vol. i. col. 615-16. The present is a sound copy, but not quite free from stain and marginal ms. memoranda. It is bound in russia.

555. DONATUS. *Without Name of Printer, Place, or Date.* Folio.

It is supposed that the printing of the EIGHT PARTS OF SPEECH, by DONATUS, formed the first typographical effort of the presses of Gutenberg, Coster, and Sweynheym and Pannartz. Fust and Schoeffer also lay claim to a very early impression of this once popular work. We may consider the impressions of each of these printers by way of an introduction to the present article.

Seiz, the resolute champion for the Haarlem press, says, that in 1435 Coster printed the Donatus with wooden blocks; but in 1439 he printed it 'meliori modo, iis instrumentis, quam paraverat, &c.' *Annus Tert. Sac. Invent. Art. Typog.* 1741, 8vo. p. 156. This, it must be confessed, is a very bald and confused testimony. Meerman, in his 14th and 15th plates of the *Orig. Typog.*, gives engraved fac-similes of the Haarlem Donatus, which approach nearer to the fac-simile of the third edition of Donatus, by Gutenberg, than to the first or second edition by the same printer—according to the engraved fac-similes of the latter, in Fischer's *Typographischen Seltenheiten*, pt. i. p. 86. But the types of the second edition of Donatus, by Gutenberg, in the latter work, strongly resemble those which the same author has introduced in his *Essai sur les Monumens Typographiques de Gutenberg*, p. 68, and are rather similar to the characters with which the present edition is executed. One thing is certain: neither of the editions mentioned by Fischer, in his 'Essai,' accord, in description, with the present: nor is this the same impression as the one of which Heineken and De Bure give fac-similes: *Idee Générale*, &c. p. 257: *Cat. de la Vallière*, vol. ii. p. 8-10.

That Sweynheym and Pannartz printed this work, we have their own positive testimony: see vol. i. p. 160: and that such impression of it was most probably executed in the Soubiaco monastery, there is every reason to conclude—since it is mentioned the first in order in the list of their works. Yet no copy of this Donatus has been described by any bibliographer of the last or of the preceding century. Nor has better success attended the search after the Donatus printed by Fust and Schoeffer; as the three editions of it, by these printers, which are described by Panzer, vol. ii. p. 139, are supported only by conjectural evidence. Würdtwein observes a prudent silence upon the subject. We come therefore to the copy now under consideration.

This edition is printed in the same character of letter as is that of the Pfister Bible, of which a fac-simile is given at page 9 of vol. i.; but this latter is taller and more slender. The types have, at the same time, a resemblance to those of the Gutenberg Bible—see fac-simile, page 4, of vol. i.; and correspond, pretty much in size and character, with the fac-simile which Fischer has caused to be engraved of the second edition of Donatus, by GUTENBERG; and which is placed the first in order in his *Essai*, &c. There is however, as has been just noticed, no conformity in the descriptions of either of the editions, by Gutenberg, with the present one. Whether therefore Pfister or Gutenberg be the printer of it, it is impossible to speak with decision; but every page of the impression wears so rude an aspect, that I know of few books which carry a stronger appearance of having been executed by means of WOODEN BLOCKS, than the one under description. It has neither signatures, numerals, nor catchwords; and every page, except the last, contains 25 lines.

On the recto of the first leaf, we read thus:

Artes orationis quot sūt: Octo
que: Nomen . pronome . uerbū
aduerbiū . p̄cipiū . coniectio . p̄
positio . interiectio . Nome quid
est: pars orationis cum casu cor
pus aut rē ppie cōmuniter ue
significans . ppie: ut roma ti
beris . cōmuniter ut urbs flumē Nomi quot acci
dūt: sex . 7: Qualitas . copacio . gen⁹ . numerus . fi
&c. &c. &c.

The edition contains, in the whole, 22 leaves. On the recto of fol. 22 there are only 15 lines, the last line consisting of the following words:

est volens.

The present is a large clean copy, with many rough leaves; and is bound in blue morocco.

556. ETYMOLOGICON MAGNUM. Græcè. *Printed by Calliergus. Venice. 1499. Folio.*

It is justly said by De Bure, 'that the present is one of the most magnificent publications which ever issued from the press.' Whether the appearance of it damped the ardour, or rendered useless the exertions, of Aldus, we cannot perhaps accurately determine; but it is certain that his promise of publishing the '*Etymologicon Magnum*'—held forth in the preface to his Greek Dictionary, see p. 59, ante—was never carried into execution. The present work was indeed printed in the office of Aldus, but not till twenty years after his decease. Even if it had been executed under the care of Aldus himself, it would not have been more correctly, or perhaps so beautifully, printed; since, with all his zeal for the cause of literature, and with all the merit which is unquestionably attached to the early publications of his press, Aldus has never produced any thing, for solidity and skill of workmanship, at all comparable with the *Ammonius* and *Simplicius*, (see vol. i. p. 264, ante,) the *Therapeutica* of *Galen*, (vol. ii. p. 36,) and the *Etymologicon Magnum*; each printed by Calliergus in the XVth century. The frequent and successful introduction of the red letter, gives a splendour as well as peculiarity to the efforts of the printer whose work is now under consideration. We proceed therefore to the volume before us.

The centre of the recto of the first leaf presents us with two pieces of Greek poetry: one is from the careful pen of Marcus Musurus, in 20 verses: the other shall speak for itself:

Ἰωάννου γραμματικῶν τοῦ κρητῆς.
 Λεῖτε γραμματικῆς ἀρήται ποθίον ξένε, τάδε
 Λάζου ἀφειδῆσας βύβλον ἐκπέλεμον.
 Ταν', πᾶσ' εὐκάλειαν δαπάνης πρόβλεπεν ἐποίηεν
 Νικώλεως ὁ κρῆς, βλαστὸς ἐκνομήν.

On the reverse we read an address of Marcus Musurus, with this prefix:

Μάρκος ὁ μουσεύρης τοῖς ἐν παταβίῳ σχολαστικῶς εὖ πράττειν.

On the recto of the following leaf, signature A β, the work commences; having, at top, the usual large ornament in red, with

VOL. III.

K

two Greek capitals, Α, beneath; one printed in a large, and the other in a comparatively small, size. Of this very elegant Etruscan ornament, having the printer's initials in the centre, I present the reader with a fac-simile of the central compartment only: the subjoined inscription of the name of the printer's patron, will be found at the bottom of the rectangular portions of it.



To these we may add two specimens of the smaller letters above alluded to; while the reader, on consulting page 37 of the preceding volume, may observe with what extraordinary taste and beauty the larger letters are executed.



The beginning of each letter of the alphabet is decorated with similar ornaments. The signatures extend to ΔΔ of the second alphabet: Α, of the first alphabet, having 10 leaves; and ΔΔ, of the second, only 6 leaves. All the intermediate ones have 8 leaves. On the reverse ΔΔ ν, we read the colophon, thus:

Τὸ μῆλα ἐτυμολογικὸν ἐντυπωθὲν, πέρας ἑληφεν ἡδὴ σὺν θεῷ ἐν ἐπιταῖς.
ἀναλάμασι μιν, τοῦ εὐερέως καὶ ἐοκίμου ἀδελφῆς, κυρίου Νικολάου

βλασεύ τοῦ κρητός . παραινέσει δὲ τῆς λαμπροτάτης τε, καὶ σω-
φρονιστάτης κυρίας Ἀννης δουλατρῆς τοῦ πασισηβεράτου καὶ ἐνδοξο-
τάτου κυρίου Λουκά νολαῖᾶ ποτὶ μείζονος δουκὸς τῆς καὶσαρινοῦ πόλεως .
πῶσα δὲ καὶ ἐξισότης, Ζαχαρίου καλλιέργου τοῦ κρητός . τῶν λαλῶν
ἀνδρῶν χάριν, καὶ λόγων ἑλληνικῶν ἐφεμένον. Εἴτι τῷ ἀπὸ τῆς Χρυσῆς
ἱστορίας, χίλιος τοῦ ἱερακοσιῶ ἐνενηκῶς ἐνάτω . Μεταγυμνίας, ὀγδοῆς
ἱεραμένου :

[The Latin Version may be seen in Panzer, vol. iii. p. 466, n°. 551.]

Beneath, we see the same beautiful device which is subjoined to the commentary of Simplicius upon the *Categories of Aristotle*, and of which a fac-simile is given in the 1st volume of this work, p. 264. A register is upon the recto of the ensuing and last leaf, having another device of Calliergus beneath, thus :



The reverse of the last leaf is blank. Those who are fond of researches relating to the authors of such celebrated works as the present, will do well to consult the copious note attached to the description of this volume by Clement, in his *Bibliothèque Curieuse*, vol. viii. p. 128, 130. It is questionable, however, whether Clement ever saw the book itself; as he seems to borrow the Greek colophon from Maittaire—and as the colophon given by him is not quite literally correct. For an account of the best critical editions of the work, the reader may consult the *Introd. to the Classics*,* vol. ii. p. 386-7. The

* There is however a gross error here, which should be corrected. The above volume is said to have been printed in the ALDINE press—the contrary is self-evident.

present is a magnificent copy of this extraordinary volume; and was purchased at the sale of the Roxburgh Library for 18l. 10s. It is in old russia binding.

**557. GRAMMATELLUS: PRO IUVENUM ERUDITIONE
CUM GLOSA ALMANICA. *Without Name of
Printer, Place, or Date.* Quarto.**

Panzer, vol. ii. p. 236, has noticed an edition of this rare and curious little tract, printed by Creussner, and having that printer's name subjoined. A copy of it was in his own collection; and he describes it as consisting of 13 leaves, with 28 lines in each page. It is evident, therefore, that such impression is different from the one about to be submitted to the reader's attention. On the recto of the first leaf, in large lower-case Gothic letters, we read the title thus:

**Grammatellus pro
iuvenū eruditione cū
glosa almanica.**

The reverse is blank. On the recto of the following leaf the work commences thus:

**Libellus quem grammatellū ap-
pellant sermones facetos cōplectēs
ob scolariculorūq; hebetatē glosa
almanica subductus foeliciter In-
cipit.**

ergerem man die iuge schuler

Adiustercius dum gramma-

in der küllt d'rede in d' künstlichen aufpferchū

tellos in artificiali eloquentia

verware nicht wenig gedrechende der midte

reuera non parū deficientes cōpal-

bige mit dem auge ich anfach und auch

tionis oculo intuerer Quinpmmo

kc. &c. &c.

The whole work is executed in a similar manner. A full page has 26 lines: signature a has 8, b 6, and c 4, leaves—a blank leaf forming the 4th. In the whole, 18 leaves. On the reverse of c ij are 24 lines—the last being thus:

glochengirler penker
paniflores suspensores ⁊c

Nothing can well exceed the beautiful condition of this elegant little volume, which is bound in a very tasteful style, by Roger Payne, in pale olive-colour morocco.

558. GRAMMATICÆ RUDIMENTA. *Printed by Schoeffer. Mentz. 1468. Folio.*

In the *Cat. de Gaignat*. vol. i. p. 365, there is an extensive and very particular account of this splendidly printed grammatical treatise; which is called by De Bure 'Opus EXIMIE RARITATIS.' The author of the work is not exactly known; but he quotes largely from Priscian, and is supposed to have been called Fontinus, Pontius, or Fonteinus—a German, of the town of Rochlitz. Würdtwein had never seen the volume, but refers to De Bure. Laire also quotes the Gaignat Catalogue. The volume is divided into two parts—printed upon paper of the strength and consistency of drawing paper. The first part contains 17 leaves, and has long lines: the second part contains 26 leaves, and is printed in two columns. The first part has the margins filled with printed references and explanations, having, generally, four lines below, in the smallest type. The type of the text of the first part is precisely the same as that of the Bible of 1462: the type of the second part is like the Decretals of Pope Gregory, printed in 1478. The smallest type is similar to that of the Cicero's Offices of 1465-6. It is rarely, if ever, that these three types occur in the same publication. On the recto of the first leaf, we read as follows;

© p̄is eternis fons deriuatē scatēbris.

Fontis ab internis nūc rutila tenebris.

Asculina fluuios, Sunt spiritūū viros, Et decorum nomina.
Propria sed semina, Et locorū uel dearū Rosa sunt
semia. &c. &c. &c.

A full page of the text of the first part contains 44 lines. From the following concluding lines of it, the colophon is gathered.

At mogūtina sū fufus I vrbe libellus
¶ Neq; domus gemit vñ caragma venit.
Cerseno fz in āno terdeni iubilei.
¶ Audi post columē qui ē vñdeūs Amē.

A blank leaf ensues; which shews the extraordinary texture of the paper. On the recto of the first leaf of the second part, the text commences thus:

uperioribz nup diebz peni
tiora quedā gramatice ru-
dimēta certo p ordinē nu-
mero pōdere et mensura in
vnū cohercē ingēti labōe conatus sū
quo discētis et certior mens fieret ⁊ ab
anxie questionis calsa fatiga conatū
&c. &c. &c.

On the reverse of fol. 26, and last, at the bottom of the second column, we read the following lines:

Omniopotēti queq; scienti cūcta lauēti
¶ Pro sūmo pio gloria pñcipio. amen.

The Gaignat copy of this rare and curious volume, was sold for 400, and the Lomenie copy for 1121, livres. The present is a beautiful copy, in blue morocco binding.

559. ISIDORUS. ETYMOLOGIARUM LIBRI XX.

Without Name of Printer, Place, or Date.

Folio.

It should seem that this magnificent impression of the ETYMOLOGIES OF ST. ISIDORE (the great Spanish Bishop and Saint) were wholly different from the dateless impression described by Seemiller, Braun, and Laire; since the latter is said to contain 141, and the present has only 123, leaves. The latter is, in fact, the edition of which a particular description is given in the next article but one: the present being printed in the same character, and is bound in the same volume, with BARTHOLOMÆUS, *De Proprietatibus Rerum*—to which work there is a ms. prefix, intimating that the impression was executed at Cologne, by Caxton. I have however little doubt of both these works being the production of Ulric Zel's press; and that they have been as erroneously attributed to Koelhoff as to Caxton. We shall speak of the latter in its proper place, and proceed with the one under consideration. It is printed in double columns, in a small and close gothic, or perhaps semigothic, character; and begins thus on the recto of the first leaf:

**Incipit epistola isidori iunioris hispalensis
episcopi ad braulionez cesaraugustanū
episcopum**

The first five columns contain letters between Isidore and BRAULIO; which latter author is said, by Braun, to have corrected the Etymologies of his Correspondent, and to have reduced them to their present form. On the 2nd col. of folio 2, recto, we have 'Tabula Generalis.' At the bottom of the first column on the reverse of this leaf, is the following prefix:

**Incipit liber primus etymologiarum isidori
hispalensis episcopi de disciplina et arte
Capitulum primum**

As a specimen of these 'Etymologies,' the reader may judge of what follows—from the viiith Book:

de monachis

Onach^o greca ethimologia uōtus
 eo q̄ sit singularis. Monas enim
 grece singularitas d'r Ergo si solita
 rius interpretaī vocabulū mōchi:
 quid facit in turba qui solus est? Plura aut
 sunt genera monachorū. Cenobite: quos nos
 in omni uiuentes possum^o appellare. Cenobi
 tm cū plurimorū est. Anachorite sūt qui p^o
 cenobialem vitam deserta petunt ⁊ soli habi
 tant p̄ deserta. ⁊ ab eo q̄ pcul ab hoībus reaf
 serūt: tali noīe nuncupantur: sed anachorite
 helpā ⁊ ioWem. cenobite apostolos imitant.
 Heremite hij sunt: qui ⁊ anachorite ab hoīm
 aspectu remoti: heremū ⁊ desertas solitudines
 appetentes. Pā heremum d'r quasi remotum.
 Abba aut sprum nomē significat in latinum
 pater qd' paulus romanis scribēs exposuit di
 cens. in quo clamam^o abba pater: in vno no
 mine duab^o vsus linguis Dicit enim abba si
 ro noīe patrem. ⁊ rursus latine nominat id
 est patrem.

In the *Third Book* there are mathematical figures engraved, like those
 in the 'RESPENSIO MONDI' of 1472, by the same author: vide post.
 At the bottom of the 2nd column, on the recto of the 123rd leaf, we
 read this subscription:

**Explicit liber ethimologiaꝝ psidori hispa
 lensis episcopi.**

The reverse is blank. The present is one of those large and genuine
 copies of an early printed book, with an abundance of rough leaves,
 which every tasteful collector is pleased to possess. It is bound in
 russia.

560. ISIDORUS. ETYMOLOGIARUM LIBRI XX.
Printed by Gunther Zainer. Augsbourg. 1472.
 Folio.

Notwithstanding Schelhorn imagined this to be the *first* edition of the work under description, I have ventured to assign to it the place which it here occupies; from a persuasion that, on examining the order of printing the heads of the chapters, Zainer availed himself of an opportunity of improving upon the less complete order observable in the preceding impression. See the note in the *Amnitat. Literar.* vol. vi. p. 495. In his discourse incorporated in the *Optimor. Scripter. Edit.* of Cardinal Quirini, p. 30, Schelhorn again notices this edition; and says that he has compared 'the neat and elegant Roman types of it with those of the Quintilian of 1471, by Jenson—(which latter he never examined "without delight and admiration")—and thought they might vie with them in beauty.' This praise is a little too vehement; notwithstanding, the types of this impression do great credit to Gunther Zainer—who has the singular merit of having first introduced, in *this volume*, the ROMAN CHARACTER INTO GERMANY. Meerman has slightly noticed this circumstance, in his *Orig. Typog.* vol. ii. p. 286. n. 9; and Zapf dwells upon it with apparent satisfaction. *Annal. Typog. August.* p. XIX. Seemiller qualifies it by observing—'Paucissimi certe, si tamen ulli, ante hoc tempus reperientur libri Romanis litteris fusi in Germaniâ excusi.' *Incunab. Typog. fasc. i.* p. 39. Maittaire has overlooked the point altogether.

What adds to the value of the present copy is, that it is printed UPON VELLUM; and might probably have once belonged to the Augsbourg booksellers, F. F. Veith; as Zapf notices a similar copy of it, in their possession, which, like the one under description, had the genealogical tree coloured; *Id.* p. XVI-XVII. Another similar copy is in the public Library of Nuremberg, and is briefly mentioned by De Murr in his *Memorab. Bibl. Publ. Norimb.* vol. i. p. 268. We proceed to the impression itself. The first four leaves contain a table of the chapters to the whole XX books; somewhat more minutely detailed than those in the preceding edition, but each book not containing more chapters, in reality, than are to be found before. The edition is most probably a faithful reprint of its precursor. The table is printed in double columns, but the text is in long lines. On the recto of the 5th leaf

commences the correspondence of Braulio and Isidore; and to each chapter of the work is a prefix in the small Roman letter.

In the 1xth book are two folded wood-cuts. The first is circular; having, in the middle, VOX FILII. SEXVS VTRIVSQVE: the circular explanations are in small rude Gothic. The other cut is, what we call, A Family Tree. At the bottom, upon a scroll, we read 'Hec est Arbor Consanguinitatis;' the branches are filled by circles, within which are rude Gothic inscriptions; and in the middle is a small human head. On the reverse of this print is another genealogical tree; inscribed at bottom, 'Arbor affinitatis.' On the recto of fol. 261, and last, we read the ensuing colophon:

Deo Gracias.

Isidori iunioris hispalensis episcopi. Ethimologiarum libri numero viginti. finiunt foeliciter. Per Gintherum zainer ex Reutlingen prægenitum. literis impressi ahenis. Anno ab incarnatione domini. Millesimo Quadringentesimo Septuagesimo secundo. Decimanona die. Mensis. nouëbris.

The reverse is blank. There are neither signatures, numerals, nor catchwords; and a full page contains 38 lines. This is a beautiful copy of one of the most desirable volumes in the library. It is bound in blue morocco.

561. ISIDORUS. ETYMOLOGIARUM LIBRI XX.
(*Supposed to have been Printed by Mentelin.*)
Without Place or Date. Folio.

It will be necessary to make the following preliminary observation, chiefly from Panzer. 'The type with which this impression is executed may be called semi-Gothic, and is rather Roman than Gothic. The capital letters are decidedly Roman, and similar to those in the *Speculum Vincent. Belloracens.*; but the lower-case letters are by no means so. They are also different from the characters which we observe in the Terence, Valerius Maximus, and Virgil, and in the *Ars Predicandi* of St. Austin.* The fount of letter seems new, and is a mixture of that

* Panzer classes several books under one order, as being printed in the same type, and attributable to Mentelin. He refers also to his *Annals of German Typography*, p. 101-3, where there is a long and particular account of the ancient German poems of Wolfram (*Wolframs von Eschenbach Heldenlied* von Parsival. 1477, folio), which are executed in the same type.

used by Schuzler, Lucas Brandis, and in the Soubiaeo monastery: being much more elegant than either of the sets of character observable in the impressions of the forementioned authors. Panzer assigns the volume to the press of MENTELIN; but neither Seemiller nor Brun throw out the least intimation of that printer's having executed it; and the accordance of the capital letters *alone*, with those of the Speculum of Bellovacensis, seems rather too slender a foundation for such a conclusion being unquestionable. Seemiller thinks that the impression, if not earlier, cannot be much later, than that of Zainer's. He properly notices the lustre of the ink, and the firmness of the paper. *Incunab. Typog. fasc. i. p. 172; Not. Hist. Lit. de Libr. Rar. pt. i. p. 17, 18.* Laire has hastily remarked that the character is similar to that of the Speculum—without observing that the capitals only have this similarity; and as hastily perhaps concludes the impression to be the 'Editio Princeps' of the work. *Index Libror.* vol. i. p. 145.

We proceed to the book itself. The first 4 pages have the usual introductory Epistles between Isidore and Braulio. The following prefix is at top of the first column of the first leaf:

**INCIPIT EPISTOLA ISIDORI IV
NIORIS HISPALENSIS EPISCO-
PI AD BRAVLIONEM CESARAV
GVSTANVM EPISCOPVM.**

The first book begins about the middle of the second column on the reverse of fol. 2. A full page has 51 lines. There are neither signatures, numerals, nor catchwords; and according to Seemiller and Braun, the volume comprehends 141 leaves. On the recto of the 141st leaf, it concludes thus:

DE INSTRVMENTIS EQVOꝝ.

- - - - -

- - - - -

- - - - - Quod

int'dum p signo . interdū p cura adhibet̃.

ut vis morbi ignis ardore siccetur .

The reverse is blank. The present is a sound copy, having the initials illuminated. It is bound in russia.

562. LASCARIS. GRAMMATICA GRÆCA. Gr. *Printed by Dionysius Paravisinus. Milan. 1476. Quarto.*

EDITIO PRINCIPS. The production of this FIRST BOOK PRINTED IN THE GREEK LANGUAGE, will ever be considered the glory of the MILAN PRESS; and the possession of it no common boast for the classical collector. That a country, attached like our own, to the cultivation of Grecian literature, should probably possess more copies of this precious book than any other country, is no slight matter of congratulation. Exclusively of the sound copy of it under description, we may notice those which are in the Royal,* Cracherode,† and Pembroke libraries; and in the collections of Dr. Charles Burney, and Mr. Johnes:—the latter, of considerable beauty. The late Mr. Knight of Portland Place had also a copy. The impression opens with a Latin and Greek address of Pisanus, which occupies the first two leaves: a copy of the former (referred to in vol. ii. p. 59, note) is as follows:

Demetrius Cretensis Ingeniis ac studiosissimis adolescentibus salutem.

Cum uos rerum bonarum ac literarum græcarum adipiscendæ disciplinæ studiosos uiderem: sane et uestram tam egregiam ad huiusmodi res intentionem non iniuria sum admiratus: et animi uestri generositatem excellentiamque beatam existinans: multum ac diu cogitabam: qua in re uobis græcæ amantissimæ disciplinæ gratificari possem: et quod studio uestro dignum gratumque esset: præstarem. Hæc igitur animo uolutans inueniebam uobis quidem pergratum ac nihilominus utile fore: si uobis copia librorum græcorum sine multa impensa difficultateque esset: quo et ad discendum impensius et propositum uobis libentiori animo assequendum alacriores essetis: mihi uero optatissimum memoratuque dignum siquid tale uestra meaue causa recte efficere possem. Qua propter cum multum mente plurimum uero experientia laborauimus: uix tandem inueni:‡ quoniam

* Purchased for 21l. 10s. from the Askew Collection: *Bibl. Askew.* no. 2055.

† This copy was bequeathed to Mr. Cracherode by the Revd. T. Crofts. It was reserved out of the sale of his library: see *Bibl. Crofts*, no. 102.

‡ 'In publicis tabulis societatis initio inter primos Mediolanenses typographos, quas superius vulgaviuimus, adnotatum legitur, "Antonio Zarbo parueni inpositum fuisse opus conficiendi characteres latinos, et Græcos, tum veteres, tum recentes." An uero susceptum

modo libri quoque graeci imprimerentur: tum literarum compositione quae varia et multiplex poenae literas graecas existat tum maxime locis accentuum seruatis: quod profecto arduum erat: nec parua indigebat consyderatione. Visum itaque mihi est primo Constantini Grammaticam imprimere uiri sane disertī grammaticique diligētissimi cum ualde dilucidam apprimeque incohantibus utilem tum etiam periculum uestri facturam: siquidem et uobis haec res plaris extimata sit: et a nobis minus frustra elaborata. Deinde si res ex sententia cesserit: maiora quoque, atque praestantiora deo uolente attingere. Vestrum itaque erit optimi adolēscētes ac uestrae naturae ingenue studique praestantis desiderium uestrum erga litteras graecas re ipsa iam confirmātes: quae profecto non paruo adiumento uobis ad omnem uirtutem doctrinamque erunt. et huiusmodi nactis occasionem: grammatica a uobis accurate intellecta praceptaque ad altiora deinceps fauente deo eniti: nosque promptiores reddere ad multa plura pulchrioraque uobis gratificandum. Valete.

On the recto of the third leaf, the Grammar opens thus:

ΕΠΙΤΟΜΗ ΤΩΝ ΟΚΤΩ ΤΟΥ ΛΟΓΟΥ
ΜΕΡΩΝ ΚΑΙ ΑΛΛΩΝ ΤΙΝΩΝ ΑΝΑΓΚΑΙ
ΩΝ. ΟΥΝΤΕΘΕΙΕΑ ΠΑΡΑ ΚΩΝΣΤΑΝ
ΤΙΝΟΥ ΛΑΚΚΑΡΕΩΣ ΤΟΥ ΒΥΖΑΝΤΙΟΥ

Περὶ διατάξεως τῶν γραμμάτων
βιβλὴν πρῶτην.

Γ ράμμα ἐστὶ μέρος ἐλάχιστον φωνῆς αὐτῆς
ἀειδέν. Ἐστὶ δὲ ῥάμματι ἐκκοιῖνισσα
ρα. Τέλειαν φωνήντα μὲν ἐπὶ α. α ι
η ι ο μικρὸν σφύλον Καὶ ω μέλα.
Σύμφωνά δὲ δεκα ἐπὶ α. β γ δ ε ζ

&c. &c. &c.

provinciam Zarotus impleverit, admodum incertum est, siquē Demetrio Cretensi fidem, ut par est, adhibeamus, compertam nobis sit, *Artem compingendi Graecos characteres usque ad annum MCCCCLXXVI ignotam Mediolanensibus fuisse*; in enim in hac epistola aperte proficitur, tanto studio à se totidem inventam fuisse quomodo literarum compositione, servata accentuum varietate libri Graece scripti typographico labore imprimi possent. Concillari tamen fortasse haec possunt, asserendo, condito quidem fuisse a Zaroto Graecos typos, quibus sparsae in libris Graece aliquae sententiae excuderentur; Demetrii autem Cretensis industriā effectum fuisse, ut ars ista ad integros codices imprimendos suppellectilem omnem, ac veritatem acciperet. De hoc Demetrio plura retuli in *Hist. Literaria* ad annum memoratum, errorem quorundam emendans, qui eundem cum Demetrio Calchondila confudere.

Saxius; *Hist. Lit. Typog. Mediol.* p. cccclxi.

A full page has 25 lines. The ensuing is a specimen of declining a substantive of the first declension :

ὁ χρέστης. τοῦ χρέστου. τῷ χρέσῃ. ἢν χρέσῃ. ᾧ
 χρέσῃ καὶ αὐτῷ. Καὶ ᾧ χρέσῃ ἰδιῶς. Τῷ χρέσῃ
 τοῖν χρέσταν. ᾧ χρέστα. Ὅι χρέστα. ἢν χρέσταν
 τοῖς χρέστασι. τοῖς χρέστασι. ᾧ χρέσται.

fol. 5, rect.

The conjugation of the celebrated verb ' *τοῦλω* ' is thus, for the first time, brought to our acquaintance :

᾿ΡΗΜΑ ὍΡΙΚΤΙΚΟΝ ᾿ΕΝΕΡΓΗΤΙΚΟΝ
 ΟΥΤΕΤΥΤΑς ΠΡΩΤΗς ΤΩΝ ΒΑΡΥΤΟ΄
 ΝΩΝ. ᾿Ενεργῶς.

1 ὅτω ὁτῶς ὁτῶσι, ὁτῶτεν ὁτῶτε-
 ρον, ὁτῶμεν ὁτῶδε ὁτῶουσ΄.

Παρωδαικῶς.

᾿Ενεργῶν ὁτῶς ὁτῶσι, ὁτῶτεν ὁτῶ-
 σίτερον, ὁτῶμεν ὁτῶδε ὁτῶουσ.

&c. &c. &c.

fol. xv, rev.

There are no signatures, but the volume contains 71 leaves in the whole. The Grammar concludes ' *Περὶ Διφθόγγων* ' — on the reverse of fol. 71, with the following imprint :

Τίτας σὺν θεῷ ἀγίῳ τοῦ περὶ
 πνευμάτων.

Mediolani Impressum per Magistrum Dionysium

Parauisinum. MCCCCLXXVI.

Die xxx Ianuarii.

There are neither numerals nor catchwords. The type is precisely similar to that with which the first *Æsop*, the first *Craston's Lexicon*, and the *Florentine Homer* of 1488, are executed; and of which latter a fac-simile is given in vol. ii. p. 60 of this work. The paper is of unusual stoutness. Saxius in his *Hist. Lit. Typog. Mediol* p. cccclxi and DLXIII, is full and interesting; and from the preface of the Aldine edition of 1494-5, we learn that, even at that time, ' no copies of this edition could be procured, after the most diligent search.' The present copy,

from the ornaments of its old red morocco binding, appears to have belonged to the Harleian Collection. It was in the library of the late Earl Spencer; and has, upon the fly leaf, an ancient mark of *El. Gr.*!! It is large and perfect; but not free from soil and marginal writing.

563. LASCARIS. GRAMMATICA GRÆCA. Gr. et Lat.
Printed at Milan. 1480. Quarto.

EDITIO SECUNDA. It is most probable that Panzer has been indebted to Maittaire and Saxius for his account of this very rare and handsomely printed edition; which, from the title given to it by both these bibliographers, would seem to be only an abridgment of the preceding work; whereas it is a reprint of the whole, with the Latin version of Crastonus. ('*Monachus Placentinus.*') De Bure is superficial upon both these impressions: *Bibliogr. Instruct.* vol. iii. n°. 2217-8. Of the preceding he had never seen a perfect copy; since the Gaignat copy appears to have been the defective one of the President De Cotte. This impression is printed in two columns; the Latin version occupying the second. The Greek type has a strong resemblance to that of the Psalter of 1481—and is not very unlike that of the Isocrates of 1493; see vol. i. p. 125, vol. ii. p. 97. Both this and the preceding editions are well described in the *Bibl. Magliabech*, vol. ii. col. 57-58.

The present copy, which is in remarkably fine condition, is defective in the first leaf; which leaf appears to contain an address of Pisanus, and which Maittaire, vol. i. p. 408, note 1, has printed entire. This address is exactly the same as the one given in the account of the following edition. On the recto of a ii, after a Greek and Latin title in capitals, (the Greek as before) it goes on thus:

Περὶ διαρίσεως τῶν ἱερῶν	De diuisione litterarum.
μέτρων	
βιβλίον πρῶτον.	liber primus
Γ ράμμα ἐστὶ μέρος ἐλάχι	L Ittera est pars mini
στον παντὸς ἀδιαίρετον	ma uocis indiuidua.
κc. &c. &c.	

As the Greek text of this impression is a reprint of that of the preceding one, it is only necessary to add that the signatures, with the

exception of m, run in eights: m having 10 leaves. On the recto of m ix, we read the ensuing colophon, beneath the Latin version:

Hoc diuinum opus impressum est
Mediolani iii kalendas octobres.
M . ccccLxxx . & interpretatum
per Venerabilē uirū utriusq; lin-
guæ doctissimū ac optimū Iohan-
nem monachum Placētinum .

A blank leaf forms the 10th of signature m. Perhaps a finer copy of this desirable impression is no where in existence; although, exclusively of the defect of the first leaf—sign. a ii, and the two last leaves are inlaid. It is ruled throughout with red lines, and is bound in blue morocco, in the very purest style of Roger Payne's art. It also contains a memorandum of the binder; which is written in an extremely minute, yet legible hand, and which the curious collector may not be displeased to have copied for his amusement. It is thus:

The Right Honourable The Earl Spencer having been pleased to give me this Book to bind, Lascar's Greek Grammar, Edit. 2da, my wish to deserve the patronage of so good and Great a Man, induces me to explain my manner of work, which is far different from that of the common Mercenary Workmen. This Book is sewed on double Bands, Lined on the Back with Russia Leather, the paper made strong and firm, no A. F. left in the paper to destroy, and the Book-binders Roger and Thomas Payne produce it as a specimen to future ages, as a proof of their faithful and honest service to the Literati. Sallust also, Edit. Antiq. will remain a proof of the honesty, integrity, and judgment of work of R. and T. P., and a proof of their good wishes to those great patrons of Learning and Taste.

Roger Payne, an Etonian.
Friday-Night,
half-after 9 o'Cl.

564. LASCARIS. GRAMMATICA GRÆCA. Gr. et
 Lat. Printed by Leonard de Basilea. Vicenza.
 1489. Quarto.

This edition is not noticed by Panzer in his account of the Vicenza press, sub anno MCCCCLXXXIX, vol. iii. p. 519. The Latin version is by Craston, as before; and the address of the editor, Pisanus, just promised to be laid before the reader, is as follows:

Bonus Accursius Pisanus Viro Clarissimo Iulio pomponio salutem plurimam dicit.

Cum mea opera & studio uir Venerabilis & græce ac latine doctissimus Iohānes monachus Placētinus uerterit in latinum Erotemata Costātini Lascaris rem mea sententia iis perutilem: qui græcæ litteraturæ peritiam assequi cupiūt: tu unus mihi in primis uisus es dignus propter singularem tuam ac præstantem eruditionem: cui9 nomine hæc interpretatio simul cum ipsa græca arte trāsfundatur in populos. Suscipe igitur tanquā primicias quasdam inītæ amicitie nostræ opusculū hoc: operāq3 dato. ut intelligam officium meum fuisse tibi non igratum. Quod si feceris: breui intelliges me quibusdā maioribus muneribus tecum agere. Interea uero temporis me ut facias: ama. quemadmodum tu mihi es carissim9. Vale.

As far as signature m ix, in eights, the present edition seems a mere reprint, in form and substance, of its immediate precursor. On the recto of m ix, is the ensuing colophon:

Hoc diuinum opus impressum
 est Vicentiæ per magistrū Leonardum de basilea. xviii. Kalendas Iulii. M. cccclxxxviii. & in

terpretatū per Venerabilē uirū
utriusq; linguæ doctissimū ac op-
timū Iohannem monachum
Placentinum.

On the reverse of this leaf we read nearly one half of 29 verses, (printed widely apart, in a large full Greek type, not very dissimilar to that of the first Isocrates) which are thus whimsically entitled :

σχῆμα ἑταιρικὸν εἰς τὸν ἔραστα

The remaining number of these verses is on the recto of the following and last leaf, which completes the 10th leaf of signature m. On the recto of the ensuing leaf, a ii, in the present copy, commences a detached treatise, by Lascaris, upon *Nouns and Verbs*, wholly in Greek, and having this prefix :

Κωνσταντίνου λασκάρου τοῦ βυζαντίου προ ομιλον τοῦ
περὶ ὀνόματος καὶ ῥήματος τρίτου.

The grammatical subjects discussed in this treatise, have the following titles: *Περὶ ῥήματος. Περὶ παραθετικῆς. Περὶ παρακείμενου. Περὶ τοῦ μέσου. Περὶ ὑπερ. Περὶ μέσου ὑπερ. Περὶ ἀρίστου. Περὶ β' ἀρίστου. Περὶ μετοχῶν. Παιδηγικά. Περὶ παρακείμενου. Περὶ τῶν περισπωμένων.* The whole concludes with an '*Epilogue*,' (in which there is much, says Fossi, relating to Greek literature,) commencing thus :

Ἐπίλογος

Καὶ ταῦτα μὲν ὡς ἐντὶν ἐπιμελῶς καὶ συντόμως
ἀπὸ ἐκπύρων ἐρατημάτων διαφύλακτον τῶν φιλο-
μαδῶν ἐκράται. Ἐπὶ δὲ ἡ ἡμετέρα πρακτικὴ γραμμα-
τικὴ τοιαύτη &c. &c.

This treatise, apparently here printed for the first time, concludes on the reverse of c iii, in fours, with the word Τέλος. There are 31 lines in a page. Maittaire, vol. i. p. 767, note 5, makes mention of this treatise; and Bandini, in his *Cat. Cod. Græc. Bibl. Laurent.* vol. ii. p. 470, thought it formed a part of the first Greek Grammar of 1476: but, as Fossi justly remarks, if he had compared the one with the other he would have found an entire difference in type and paper between them, and that it contained only the first part of the Milan impression. From the later Aldine editions of Lascaris, it would appear, says

Fossi, that this was only a compendium of the third book. *Bibl. Magliabech.* vol. ii. col. 56-7. This latter observation is, however, extremely questionable. The impression is of extraordinary rarity. The copy of it in the *Bibl. Crofti*, n°. 103, was considered to be unique: whilst that, in the Crevenna Collection, is described as 'very rare and almost unknown.' *Bibl. Crevenna.* vol. iii. n°. 2990. Yet neither of these copies possessed this curious Greek appendix: so that the rarity and value of the present one may be highly estimated. Lord Spencer is of opinion, that this tract must belong to some other edition of Lascaris; but Morelli considers it to be the Vicenza one of 1489. *Bibl. Pinell.* vol. iii. n°. 7190. The present copy, which was in the Pinelli Collection, is bound in blue morocco, and is in sound and desirable condition.

565. LASCARIS. GRAMMATICA GRÆCA. Gr. et Lat.
Printed by Aldus. Venice. 1495. Quarto.

This is the FIRST ALDINE PUBLICATION WITH A DATE. Renouard has been so copious and particular in his account of it, that little remains to be said after the fullness of his description. The reader may consult, for one minute, what has been observed at vol. ii. p. 177, &c. of this work, respecting the priority of the Musæus or Lascaris; and he will also be pleased to correct an error there committed, concerning the supposed omission of the Musæus, by Renouard; it being evident, on examining vol. i. p. 435, of the *L'Imprim. des Aldes*, that the author of this justly popular work has been sufficiently minute in his account of the Musæus; although his description be less copious and interesting than the one first above referred to. We may reasonably conclude, upon the whole, that the Musæus was the EARLIEST ALDINE PUBLICATION; and the Lascaris the first WITH A DATE. To return to the volume before us.

On the recto of a i, is the title, as follows: 'Constantini Lascaris Erotemata cū interpretatione latina. De literis græcis ac diphthōgis et quædammodum ad nos uenit. Abbreviationes quibus frequentissime græci utuntur. Oratio Dominica et duplex salutatio Beatæ Virginis. Symbolum Apostolorum. Euangelium Diui Ioannis Euangelistæ. Carmina Aurea Pythagoræ. Phocilidis uiri sapientissimi moralia. Omnia superscripta habent e regione interpretationē latinā de uerbo ad uerbū.' We shall presently give a specimen of this literal version.

On the reverse of this leaf is the preface of Aldus, which occupies a portion of the second leaf, a ii, and which is printed entire by Renouard. On the reverse of folio ii, commences the Greek text of *Lascaris*. The version is uniformly on the opposite page, or on the recto of each leaf. I subjoin a specimen of each, from the beginning of the Grammar; which is beneath a very tasteful arabesque ornament, having the first capital initial executed in a manner equally skilful. The commencement is thus :

Γ Γάμμα ἐστὶ μέρος ἑλαχίστον φων-
 ῆς ἀδιαίρετον, εἰσι δὲ γράμμα-
 τα εἰκοσι τέσσαρα. α β γ
 δ ε ζ η θ ι κ λ
 μ ν ξ ο π ρ σ τ
 υ φ χ ψ ω &c.

On the opposite side :

L Itera est pars minima vo-
 cis individua. Sunt autem litte-
 ræ uigintiſtuor. alpha. uita. gamma. del-
 ta. epsilō. zita. ita. thita. iota. cappa. labda.
 mi. gni. xi. omicron. pi. ro. sigma. taf.
 vpsilon. phi. chi. psi. omega. &c.

The Grammar of *Lascaris* extends to signature f, in eights; but f has only 4 leaves: on the recto of the 4th of which, we read as follows :

FINIS CVM DEO
 SANCTO.
 DE SPI
 RI tū9

On the reverse is the colophon, as given by Renouard; which informs us that the work was executed—

literis ac impensis Aldi Manucii Romani Anno ab in-
 Carnatione Domini nostri IESV Christi. m. cccc. lxxxiii
 Ultimo Februarii. & DEO gratias.

On the recto of A i, is an epistle of Aldus 'Studiosis;' also printed entire by Renouard. On A ii, is the Greek alphabet, with the various representations of the same letters. The remaining opuscula, as specified in the title, ensue; comprehending, in the whole, 24 leaves. Upon the reverse of the 24th, it is thus:

VALETE. VENETHIS. M.

CCCC. LXXXXV.

OCTAVO

MARTII.

Two leaves yet ensue; containing a list of 'Errata,' and a passage from Moschopolus. At the end:

ΘΕΩΙ ΔΟΞΑ.

The collector will therefore attend (as Renouard properly cautions him) to the possession of these three distinct pieces, in order to have his copy of the Aldine Lascaris complete. Unger, Panzer, and other bibliographers, have supposed that this appendix of two leaves should be followed by an 'Introductio ad hebraicam linguam;' but we learn from *L'Imprim. des Aldes*, vol. i. p. 4, that this 'Introduction' appeared for the first time in the Latin grammar of Aldus, of the date of 1501. Panzer, vol. iii. p. 378, notices a copy of this first edition of the Aldine Lascaris, in which the entire signature f had been reprinted; but such copy is distinguishable from having the colophon executed in 14, instead of 6, lines; and from the insertion of the date of 1494 instead of that of 1495.

It adds not a little to the value of this impression, that it was executed from a copy of the Milan edition of 1476, which had received the corrections of the author himself. Yet the subsequent Aldine impressions are more ample. *L'Imprim. des Aldes*, vol. iii. p. i. The present is a fair sound copy, bound in blue morocco; and was in the Pinelli Collection.

566. LAURENTIUS VALLA. DE ELEGANTIA LATINÆ
LINGUÆ. *Printed by Philip de Lignamine.*
Rome. 1471. Folio.

EDITIO PRINCIPIS. I have before observed that 'although Jenson's edition was printed in the same year with the present one, yet there is reason to think that the impression by Lignamine is the earliest; since Laurentius Valla resided at Rome, and would of necessity superintend the printing of his own work in the place where he lived, before he suffered it to be printed at Venice.' *Introd. to the Classics*, vol. ii. p. 418. The copy before us, although large and beautiful, is unfortunately imperfect in the preliminary matter; as it wants (according to Audiffredi, *Edit. Rom.* p. 82,) the verses upon the printer, the Epistle of Valla to Tortellius, and the heads of the chapters, or rubrics; which latter, alone, occupy 9 leaves. On the recto of the first leaf of the present copy, we read thus, without any prefix:

VM SEPE MECVM NOSTRO,
rum maiorum Res gestas: Aliorūq; Vel
populorū Vel Regum cōsydero: Vident
mihi non modo Ditionis nostri homines:
Verum etiā linguę propagatione ceteris
omibus antecelluisse. &c.

concluding as follows:

—, hi enim libri nihil fere quod ab aliis auctoribus:
iis dumtaxat qui extant: traditum est: continebunt: Atq;
hinc principum nostrum auspicemur.

The work immediately begins thus, without any space:

EVS DEA DEADVS DIA•MVS. DINVS
dina dinabus non dicimus. Item in quibusdam†
aliis ut filius filia filiabus, &c.

* Sic.

† Sic.

On the reverse of fol. 219 and last, is the colophon :

Summi Oratoris. Laurētii Vallē. De Elegantia
Latine lingue Sextus Liber Explicit feliciter
Anno gratie. M. CCCC. LXXI. Romę In Pinia
Regiōe Paulo sedēte. ii. Anno Pōtificato. fui. vii.

There are neither numerals, signatures, nor catchwords, and a full page contains 34 lines. The prices for which the Gagnat, La Valliere,* Pinelli, and Crevenna copies of this noble volume were sold, sufficiently attest the value in which it is held by scholars and collectors. The type of it is precisely similar to that of which a fac-simile is given at p. 307 of vol. ii. of this work. The present is a beautiful copy, in red morocco binding. From the Pinelli Collection.

567. LAURENTIUS VALLA. *Printed by Jenson.*
Venice. 1471. Folio.

Panzer rightly qualifies his description of this elegant volume, by calling it 'the second, if it be not the first.' We have before observed that the impression by Philip de Lignamine must be considered as anterior. It is clear that De Bure had never seen this impression, as he relies entirely upon Maittaire. Laire is positive about the genuine form of it being a quarto, from the horizontal water marks; yet he admits that the volume has every appearance of a folio. Sardin, whose description is brief and uninteresting, calls it 'a large quarto.' See Maittaire, vol. i. p. 304, note 3; Panzer, vol. iii. p. 77; *Bibliogr. Instruct.* vol. iii. p. 51, n°. 2267; *Index Libror.* vol. i. p. 255; † *Storia Critica di Nicolao Jenson*, lib. iii. p. 17, 18. In conformity with Maittaire, the work is above described as a folio; and very considerable havoc indeed must have been made with the fore-edges of the present copy, if the original shape of the volume assumed the least appearance of a quarto; since it may be almost called an elongated folio. But we proceed to the description of it.

The recto of the first leaf is blank. The reverse of it presents us

* Cat. de la Valliere, vol. ii. p. 13, no. 2191. ULRIC HAN is here said, erroneously, to have been the printer of it.

† Erroneously numbered 355 :—the errors of pagination, in the work above referred to, are so frequent as to be absolutely disgraceful to the printer.

with a very interesting epistle of Laurentius Valla to Tortellius, in which the former expatiates so largely upon the merits and virtues of the then reigning pontiff, NICOLAS V., that more than one half, or the whole of the second and third pages of it, is devoted to an enumeration of his excellences. I present the reader with its prefix, and two extracts from it; which may serve to shew the degree of intimacy of Tortellius with the Pontiff, as well as the zeal with which Valla describes his worth, and the readiness which he evinces to do every justice to his memory.

LAVRENTII VALLENSIS VIRI CLARISSIMI ET
DE LINGVA LATINA BENEMERENTIS AD IOAN
NEM TORTELLIVM ARETINVM: CVI OPVS E-
LEGANTIARVM LINGVAE LATINAE DEDICAT
EPISTOLA

Quo magis & spero & opto libros hos abs te in summi pontificis bibliotheca repositum iri: te que curaturū ut ille cuius contubernalis es & studiorum intimus comes nonnunquam eos euoluat: & quem ad modum de parte iam fecit totū opus laudet: eximium profecto ac maximum laboris mei fructum ac premium. &c.

Diuina nimirum in eo est igenii celeritas ac uis. Iam uero de litteris: quotiens nobis cum alioque quo erudito post fluctus occupationum loquitur? Taceo qua pñūciandi maiestate & gratia: quanta memoria: quāta res copia: quanta doctrinarū oīū peritia eluceat uel humanarū: ut historicarū: ut oratoriarū: ut grāmaticarū: ut philosophicarū: ut poeticarū: etiā metricarū: uel diuinarum: ut theologiarū: &c.

Quam ego opifex tibi ob singularē eruditionem: summā beniuolentiam: maxima in me merita dicaui imaginem Nicolai sūmi pontificis mea

manu sculptâ in culmle colloceam : ut operis decori quædam etiâ ex ipso præside maiestas accedat. &c.

On the recto of the third leaf (the preceding epistle occupying two leaves,) the work begins with a prefix in six lines of capital letters; having 32 lines below. A full page comprehends 39 lines. The Greek words and passages are omitted; so that we may conclude that Jenson had not yet obtained a fount of Greek characters. On the reverse of fol. 190, is the ensuing subscription :

LAVRENTII VALLENSIS DE LINGVAE LATINAE
ELEGANTIA: ET DE EGO MEI TVI ET SVI AD
IOANNEM TORTELLIVM ARETINVM PER ME
M. NICOLAVM IENSON VENETIIS OPVS FELL
CITER IMPRESSVM EST.

. M.CCCCC.LXXI .

Two blank leaves ensue; and 8 leaves of a double-columned table close the volume. In the whole, 200 leaves. This is rather a desirable copy; in red stained morocco.

568. JUNIANUS MAIUS. DE PROPRIETATE PRIS-
CORUM VERBORUM. *Printed by Moravus and
Blasius. Naples. 1475. Folio.*

It is impossible to contemplate the present, and many similar publications, relating to GRAMMAR and LEXICOGRAPHY, which were put forth in the XVth century, without being struck with the spirit and magnificent taste of the promoters of literature during the same period. Such volumes as the one before us, and as is the greater number of those which comprise the department of the Library now under description, prove, incontestably, that on the revival of learning upon the continent, neither pains nor expense were spared to render future generations at least as wise as their ancestors. At this period, too, printers seemed to vie with editors: and whoever examines carefully the beautiful book which is the present subject of our consideration, will admit that the praises bestowed by the author upon the artists, by whom it was executed, are by no means unmerited. This volume is, in every respect, an excellent companion to the Seneca, printed in the

same year, and in the same office: see vol. ii. p. 338. Both these works will carry the name of Mornvus to the highest pitch of typographical reputation; since greater elegance of letter and of arrangement, together with skillfulness of workmanship, are rarely presented to the eye of the most experienced collector.

Nor is the rarity of this volume much inferior to its typographical splendor. Although Maittaire notices it, and there were copies in the Askew and Lomenie collections, yet I find no copy of it in the Préfond, Gaignat, Limare, Rothelin, La Valliere, Gouttard, Pinelli, Crevenna, Lamoignon, De Cotte, Boutourlin, or Santander, collections. It has also escaped the notice of Gerdes, Vogt, Engel, Beyer, and Bauer; and De Bure is entirely indebted to Maittaire's description of it. Osmont is brief, but pertinent. He tells us that this first edition is rare, and more sought after than the Treviso impression of 1477; and that 'the author was a Neapolitan gentleman, born at the end of the XVth century.* *Dict. Typog.* vol. i. p. 436. Consult *Annal. Typog.* vol. i. p. 351, note 2; *Bibl. Askew.* n°. 2294; *Index Libror.* vol. i. p. 367. Seemiller has no account of it; while Braun describes only the Treviso impression of 1477. But Fossi is particular and interesting; premising that 'typographi navitas nil prætermisit quod elegantiores reddere editionem posset, nam rotundis elegantissimis formis solidam albamque papyrum supposuit.' *Bibl. Magliabech.* vol. ii. col. 122. We now proceed to supply a few former omissions. On the reverse of the first leaf is the interesting address of the author, or editor, to the Emperor Ferdinand; having this prefix:

IVNIANI MAII PARTHENOPEII . AD INVICTISSIMVM FER
DINANDVM REGEM IN LIBRVM DE PRISCORVM PROPRI
ETATE VERBORVM PROLOGVS FELICITER INCIPT.

At the 8th line of this address, Maius makes proper mention of the talents of the printers (before alluded to) by whose taste and exertions this noble volume was executed. His eulogy will be gratifying to the reader:

----- Accedit ad hæc : ꝑ Germani solerti ac
incredibili quodā inuento : nup nouam quandā impri-
mendi rationē inuenerūt : præcipue Mathias morauus uir
summo ingenio sūmaq; elegātia in hoc genere imp̃ssionis

* He must mean the close of the XIVth or the beginning of the XVth century.

effloruit. Quē cōsilio Blasii monachi romerii uiri sacris
lris instituti ac sanctis moribus pbatī: hac nra urbe
exceperisse gratulamur. Qui quidē tm librorū omnis generis
puentum attulit: ut magnā adepti oportunitatē uideant:
qui lřarum studio ad gloriā cōpandam enitunt. &c.

On the recto of the following leaf, a ii, the work begins without any
prefix at top of the first column; and continues from a to z, with 10
leaves to each signature. Then ff with 12 leaves. Next, aa to mm, in-
clusively, in tens; the last leaf being blank. On the recto of mm ix,
is another address of Maius—with this prefix:

Iunianus Maius. Magistro henrico: Archiepō Ache
rontino Regioq; confessori plurimum uerendo.

In the course of this address, we are presented with the following
pleasing picture of the author's activity of mind:

Nullum profecto tempus superuacuū meo unq honesto
otio pratermisi: quin a magnis autoribus: qui in meis studiis
comites semper fuere: aut lectissimū quodq; exciperem:
aut excerpta colligerem. Deniq; post plurimas lucubraciones
hoc opus in lucē dedimus pluraq; daturi siquid per otium
licuerit. &c.

Maius goes on to observe, that 'there are many things to be amended,
and to be reduced to better order, in this work: that his design was
not to give it every polish of which it was capable, but to collect the
scattered notices, as they existed, into one body; and to submit them,
in this form, to the candid judgment of the public.' In remarking upon
the fortunate coincidence of his being a native of that city (Naples,) where
such poets as Statius and Virgil were born, he is perhaps more
lavish in his commendations of the former than contemporaneous
or subsequent critics; but, in a few strong and apposite words, he
assigns to Virgil a transcendant superiority. The imprint and colophon,
on the reverse of this leaf, are as follow:

Iuniani Maii parthenopei ad
inuictissimū Regē ferdinādū.

**Liber de priscorū proprietate
uerborum finit.**

Editum opus sub fœlicissimo ferdinando rege inclitæ neapolis
Impressere Mathias morauus Impressor solertissimus: & uenera
bilis Monachus Blasius theologus uir integerrimus. Opus edi
dit Iunianus Maius parthenopeus. Cū annus sæcularis celebra
retur: orbis fere terrarum hominum insolentia præter italiam
bello turbulentissimus esset. M . cccc . Lxxv .

I consider this to be the same edition as the one noticed by Giustiniani,
p. 52; and cited by Panzer, vol. iv. p. 369, n°. 10. The present is a
magnificent copy, with many rough leaves. It is in russia binding.

**569. JUNIANUS MAIUS. Printed by Bartholomæus
Confalonierius. Treviso. 1480. Folio.**

This edition is most probably a reprint of its immediate precursor of
1477, executed at the same place. The address of Maius begins on
the reverse of the first leaf. The work is printed with 10 leaves to
each signature as far as f — when, from f, s, to z, &, o, and g — and
from A to K, inclusively—each signature has but 8 leaves. On the
recto of K viij is a register; below which, we read the second address
as before. The colophon is beneath:

Iuuiani * Maii Parthenopei Liber de priscorum proprietate
uerborum finit. Bartholomæus Confalonierius Brix
iensis impressor solertissimus Taruisii impressit. Anno.
Sal. MCCCCLXXX: pridie kalendas Apriles. Lector Vale.

Fossi is particular in his account of both the Treviso editions of
1477 and 1480. *Bibl. Magliabech.* vol. ii. col. 123. The present is an
indifferent copy of an indifferently and closely printed book; and was
obtained only as a specimen of the printing of Confalonierius. It is in
calf binding.

* Sic.

570. NONIUS MARCELLUS. DE PROPRIETATE
LATINI SERMONIS. *Printed by Laver. With-*
out Date. Folio.

EDITIO PRINCEPS. The compiler of the Crevenna Catalogue (*Bibl. Crevenn.* vol. iii. n°. 3050) refers us to the descriptions of this edition which are to be found in Audiffredi's *Edit. Rom.* p. 396, and in the *Cat. de la Vallière*, vol. ii. n°. 2184. Panzer makes the same references. That the present is the FIRST edition of the work, there can be no manner of doubt, from the phraseology of the prefatory address. It is odd, therefore, that the compiler of the Vallière Catalogue (unless influenced by the *Bibliogr. Instruct.* vol. iii. n°. 2264,) should call the edition of 1471 the earliest impression, when he admits that this was executed 'about 1470.' From the authority last referred to, it seems evident that no knowledge had then obtained respecting the edition of Laver. Audiffredi has given a comparatively brief account of this very rare book, but he has compressed into this account the leading features by which its precedence is established. The prefatory address, just alluded to, is on the reverse of the first leaf; and that part of it, which appertains to the printing of the volume, is here submitted to the reader:

Pomponio Gaspari blondo Salutem rogavit me Georgius laur d'herbipoli. fidelissimus librorum impresor ut Nonii Marcelli opus percurrerem atq; si fieri posset corrigerem ego ob amorem observantiamq; et fidem quam erga me habet laborem subire non recusavi. &c. -----
----- Igitur rerum memorabilium opus quod Nonius filio suo destinaverat hereditatis gratissimū; pignus Georgio nostro id frequenter exigenti imprimendum tradimus. &c.

On the recto of the following leaf, the work begins, without prefix, as follows:

ENIVM EST TEDIVM ET ODIVM.
dictum a senectute q̄ senes omnibus odio sint
et tedio. Cecilius in ephisione. tū in senectute
&c. &c. &c.

A full page has 40 lines. On the recto of the 21st leaf we read

De inusitatis uocalibus per indicem litterarum.

which, in the Parma impression of 1480, is designated thus :

De Dictionibus Ab. A. Littera incipientibus.

This Dictionary concludes on the recto of fol. 55. Then commences, what should be entitled, 'De Diversis Acceptionibus Nominum et Verborum;' which concludes on the reverse of fol. 110. Next follows, what is called in the Parma impression, 'Nonnullarum Dictionum Insignificatæ Differentiæ;' which concludes on the recto of fol. 116. From hence, we have the titles regularly introduced; as, in the same page, we observe 'Incipit de improprie.' On fol. 120, recto, 'Incipit de otariis generibus uerborum;' on fol. 123, reverse, 'Incipit de mutata declinatione;' on fol. 125, reverse, 'Incipit de numeris et casibus;' on fol. 127, recto, 'Incipit de mutatis coniugationibus;' on fol. 128, rev. 'Incipit de ingratiss adverbis;' on fol. 130, rev. 'Incipit de doctorum indagine;' on fol. 135, rect. 'Incipit de genere uestimentorum;' on fol. 136, rev. 'Incipit de genere uasorum et poculorum;' on fol. 137 rev. at bottom, 'Incipit de genere uel colore uestimentorum;' on fol. 138, rev. 'Incipit de genere ciborū et potuum;' on fol. 139, rect. 'Incipit de genere armorum.' The present copy having the leaves numbered by a pencil, it has enabled me to be thus particular in the respective divisions of the work. On the reverse of fol. 140, are eight hexameter and pentameter verses in commendation of the author; which verses may be found in Audiffredi and in the La Valliere Catalogue. They do not seem deserving of being again extracted. On the recto of the following and last leaf, is a register. There are neither numerals, signatures, nor catchwords. The character with which this impression is executed is somewhat ruder (as Audiffredi justly remarks) than what is usually observable in the works printed by Laver. Compared with the Eutropius, and Quintus Curtius, of 1471, it is a meanly printed volume; and yet it is perhaps an anterior performance!—so that we might expect to have seen a greater sharpness and cleanness of letter. The present is a sound and desirable copy, in red-morocco binding.

571. NONIUS MARCELLUS. *Printed in the Year*
1471. Folio.

* It is a pity (says Audiffredi, *Edit. Rom.* p. 92,) that posterity are not made acquainted with the name of the printer of this elegant edition; which resembles rather the Venetian than the Roman style of printing. Why either Ulric Han, or Jenson, is considered to be the artist who executed it, does not appear very satisfactory. The former is assigned to it in the *Cat. de la Valliere*, n°. 2183; and the latter by Panzer, vol. iii. p. 78. Maittaire, vol. i. p. 304, note *, merely subjoins the date; and De Bure is equally silent respecting the supposed printer. *Dict. Bibliogr.* vol. iii. n°. 2264. Laire, in his *Spec. Hist. Typog. Rom.* p. 176, note (cc) relies upon the insertion of this edition in Dr. Mead's *Catalogue*,† p. 86, n°. 651, as a Roman one, and as being the 'Edit. Prin.' He also quotes Maittaire; but had never seen the book itself. We are therefore left to conjecture respecting the printer and place of its execution. Yet I incline to think that it was not executed at Venice; at least I cannot, at this moment, recollect any artist who, in the year 1471, printed at Venice with types similar to those of the present volume: since they are different from such as were used by either of the Spiras, or Jenson, or Valdarfer, or I. de Colonia. There is rather an appearance of the Parma or Modena early style of printing about the book; but we are at present ignorant of any work, printed at either of these places, which has so early a date subjoined. Possibly it might have been executed at Milan; but the collector shall judge for himself.

On the recto of the first leaf, without any title or prefix, commences an alphabetical table, in 3 columns, which comprehends 12 leaves. This table ends on the reverse of the 12th leaf, with the word FINIS. On the recto of the 13th leaf, without title or prefix, the work begins thus:

ENIVM EST TEDIVM ET ODium
dictum a senectute: q̄ senes omnibus odio

† On consulting my own copy of this Catalogue, which has the prices, and a great number of the names of the purchasers, I find that Osborne the bookseller gave 2l. 2s. for Dr. Mead's copy of the above work.

‡ Could it have been printed at Trevise? The 'h' is peculiar.

sint & tedio. Cæcilius in Effesione. Tum in
senectute hoc deputo miserrimū sentire ea
&c. &c. &c.

A full page has 36 lines. Throughout the work there are spaces purposely left for the insertion of the titles of the various departments, by the pen or pencil of the rubricator. Each section begins with two or more words printed in capitals. On the recto of the 163rd, and last leaf, the colophon is simply as follows:

FINITO LIBRO LAVS ET GLORIA CHRISTO
M. CCCC. LXXI.

The reverse is blank. The present is a large and beautiful copy of a handsomely-executed impression. It is bound in red morocco.

572. NONIUS MARCELLUS. *Printed by Jenson.*
Venice. 1476. Folio.

I consider this to be the first edition of the work by Jenson; and that Seemiller has been led into error, on the authority of De Bure, in calling it the second. The rarity of it is probably not so great as these bibliographers imagine. Of its beauty, there can be but one opinion. Having read the notices of this edition by De Bure, Seemiller, and Sardini, I conceive the following description of it to be sufficiently particular:

On the recto of a ii begins a double-column table, which concludes on the reverse of b 10; having 19 leaves. The signatures a (including a blank leaf for a i) and b have each 10 leaves. A blank leaf is inserted for c i. On c 2, recto, the work begins — having 34 lines in a full page: this signature has 10 leaves. From d to j, there are only 8 leaves to each signature. On the recto of j 12, is the imprint, thus:

NONII MARCELLI PERIPATETICI TIBVRTICEN
SIS COMPENDIOSA DOCTRINA AD FILIVM DE
PROPRIETATE SERMONVM IMPRESSA VENE
TIIS INDVSTRIA ATQVE IMPENDIO NICOLAI
IENSON GALLICI. M. CCCC. LXXVI.

The reverse is blank. Consult the *Bibliogr. Instruct.* vol. iii. p. 49-50; *Incanab. Typog. fasc.* i. p. 86-7. (Seemiller is warm in commendation of the work itself) and *Storia Critica.* di N. Jenson, lib. iii. p. 42. Laire is very brief; *Index Libror.* vol. i. p. 400-1.* The present is rather a desirable copy; in red morocco binding.

573. NONIUS MARCELLUS. Printed at Parma.
1480. Folio.

This edition, which is a mere reprint of the preceding, is bound with a Parma impression of Terentius Varro, and Pompeius Festus, of the same date. But as such editions of these authors are sometimes found separated—(as were the Smith, Valliere, and Ingolstadt copies,) they may be each described in a distinct article:—notwithstanding Affo says they ought not to be disjoined.* Whether, in the absence of the express name of the printer, Portilla is to be considered as having executed them, (according to the suggestion of the *Cat. de Valliere*, vol. ii. p. 7-8.) I will not pretend to determine. On the reverse of the first leaf of the impression under description, begins a table, which, as before, occupies 12 leaves. It has the following prefix: NONII MARCELLI TABVLA INCIPIT. The 13th leaf is blank; intended perhaps for sign. b i—as on b ii, recto, the work begins with this title:

NONII MARCELLI PERIPATETICI TIBVRTICENSIS COMPENDIOSA DOCTRINA AD FILIVM DE PROPRIETATE SERMONVM.

The signatures, from b to r, are in eights: r and f have each but 6 leaves. At bottom of the recto of f vj, we read the following colophon:

Nonii Marcelli Peripatetici. Tiburticēsis cōpēdiosa
doctrīa ad filiū de proprietate sermonum. impressa
Parmæ. .M.cccc.lxxx.

Consult the *Typog. Parmens.* p. LXXIX-LXXXI. The present copy is in old red morocco binding, and appears to have been formerly in the Harleian Library.†

* They have each a distinct set of signatures.

† A subsequent examination of the Harleian Catalogue, has proved this conjecture to be correct. *Maittaire (says this authority) intimates, that these scarce and valuable ancient

574. PAPIAS. VOCABULARIUM. Lat. *Printed by
Dominicus de Vespolate. Milan. 1476. Folio.*

EDITIO PRINCEPS. According to De Bure, this is not only the earliest impression of the work, but Collectors hold the subsequent editions of it in little or no estimation. The volume under description is unquestionably a very creditable production of the press of D. de Vespolate; but if the word 'Milan' had not occurred in the colophon, we might have concluded the book to have issued from the press of some other Italian city: as it has a typographical similarity to volumes in this library which were printed at Treviso, Brescia, Mantua, and elsewhere. Neither De Bure nor Laire have availed themselves of Saxius's notice of this rare impression; to which notice Panzer very properly refers his readers: *Hist. Lit. Typog. Mediol.* p. DLXV. note f. Morelli, Seemüller, and Braun, have omitted it. On the reverse of the first leaf, in one column only, are some interesting verses of Mombritius, the editor, to the reader. A portion of them is here extracted,* but Saxius has given them entire. The purchaser should always look to their being in the copy he is about to possess; since Panzer tells us they were wanting in that which Denis had examined.

Boninus Mombritius Lectori Sal. D..P

Queris grammatico librorum quāta supellex

Sit satis: impensa quā sibi nemo parat

Scire iuvat. nūmi sed abest pulcherrius† orbis.

Est opus argēto: qui didicisse uelit.

Pro Ioue tempus erit: uisū sternēī ad aurum:

Et numimis homines oscula thusq; dabūt:

Tēplaq; cōstituēt: ut sancta pecunia numen

Præcipuos Inter gaudeat esse deos.

editions of the authors [above] mentioned, were in the Barberian and Mazarine Libraries; which sufficiently implies that he himself had not seen them when he wrote the first vol. of his *Annal. Typograph.* The book is exceedingly fair, and most elegantly bound.* *Bibl. Hist.* vol. iii. no. 947.

* This portion however contains the whole, except 8 verses. They were copied out before I had seen them in Saxius.

† Sic.

Inclyta si nequeant centuse uolumina cogi :
 Nec picturatos detur habere libros :
 Non est : quin saltem tenui tibi nūmus ī aere
 Palleat, impressos hoc age carpe libros.
 Quem uix transcriptū librarius asse dedisset :
 Impressū, modicus sit tibi nūmus, emes :
 Qualia quæ papiæ, licet alta, uoluīa cernis :
 Confer, opus pretio dignius esse putes.
 Dignius & tanto : quanto magis utile cōstet.
 Vir minus est : cui non cōmodus ille uenit.
 Siue sacros canonas seu ciuica tradere iura
 Quis uelit : hoc medio discere multa pōt.
 Multa uel hīc petitis : medicā q̄ queritis artē :
 Quiq; sit orator : quiq; poësin amet.
 Gratam materiam rerumq; uocabula late
 Exhibet, exhibitis non minus ordo placet.

On the recto of the following leaf is an address from the author, full of piety, with this prefix :

PAPIAS FILIIS SALVTEM. D.

At top of the second column, on the reverse, the explanation of the words, or the Vocabulary, begins. After the account of the letter 'a,' we read thus :

Abba syrum nomen est & hebræum : latine &
 græce significat pater.

On the recto of fol. 256, and last, after another pious address, or exclamation, the colophon is as follows :

FINIS

Impressum Mediolai per Dominicum de Ves
 polate Anno domini Mcccclxxvi. die xii.
 mensis decembris

The reverse is blank. There are neither numerals, signatures, nor catchwords. The present copy, although large, is somewhat cropt. In russia binding.

575. PEROTTUS. *RUDIMENTA GRAMMATICES.*
(*Ling. Lat.*) *Printed by Albertus de Stendalia.*
Naples. 1475. Folio.

It is justly observed by *Laire*, that *De Bure* (*Bibliogr. Instruct.* vol. iii. n°. 2261) was ignorant of this edition, although he has noticed the Roman impression of the same date. The printer of it (as *Mittarelli* intimates) appears to have been considered 'worthy of conducting the press for the books published by the University of Padua.' *Panzer* has made the same inference, from the same authority. There were at least three editions of *Perottus* before the one under description :— but those of the dates of 1473 and 1474, by *Sweynheym* and *Pannartz*, are of the utmost rarity ; and are, at present, unluckily wanting in this collection. On the recto of the first leaf of this Neapolitan impression, we read the following prefix :

NICOLAI. PEROTTI. AD. PIRRV. PEROTTVM
NEPOTEM. EX. FRATRES. SVAVISSIMVM: RVDI
MENTA. GRAMNATICES.*

INCIPIVNT.

A litteras. A. b. c. d. e. f. g. h. i. k. l. m. n. o. p. q. r. s. t. u. x. y
z. &. &.

A full page has 37 lines. On the reverse of folio 110 (pencil-numerals) we read the colophon, thus :

P Ræsens hæc regularum grammaticaliū imp̃ssio in
studio Patauino facta p me magistrum Albertum de
stēdalia diligēter laborata Anno domini. M.CCCC.LXXV.
Die uero xvii mensis Iunii.

The register occupies the recto of the following and last leaf. The reader may see a brief notice of this book in *Mittarelli*, col. 334, and in the *Index Libror.* vol. i. p. 371-2. It has neither signatures, numerals, nor catchwords. The present is a very indifferent copy ; in calf binding.

* *See*.

576. POMPEIUS FESTUS. DE PRISCORUM VERBORUM
SIGNIFICATIONIBUS. *Printed at Milan. 1471.*
Quarto.

EDITIO PRINCEPS. This is one of the most elegantly printed volumes of the early Milan press with which I am acquainted. It is well described by Saxius, as presenting us with 'a very neat Roman letter, upon excellent paper, with a broad margin.' The same bibliographer is quite decisive in attributing the execution of it to Zarotus. *Hist. Lit. Typog. Mediol.* p. DLIX, note (h). A copy of it was sold at the sale of the Valliere library for 254 livres. On the recto of the first leaf, without prefix, we read as follows:

VGVS TVS LOCVS SANCTVS ab aui
um gestu idest quia ab auibus significatus ē
sic dictus. siue ab auiū gustatu quia aues pa
stae id ratum fecere.

A full page has 31 (long) lines. There are neither numerals, signatures, nor catchwords; and the Greek words are uniformly omitted; although the Latin explanations of them are subjoined. On the reverse of fol. 79, and last, after 3 lines of text, the subscription is thus:

F I N I S

Laudetur Christus per quinque foramina Iesus.

FESTI POMPEY LIBER EXPLETVS EST

Mediolani Tertio Nonas Augustas. Millesimo :

Quadringentesimo : Septuagessimo Primo Ad :

Honorem : & Laudem : Illustrissimi Ac Inuictissimi

Galeaz Mariæ Mediolani Ducis Quinti.

Ac Ducatus Sui Anno Quinto.

It was hardly necessary for Panzer, vol. ii. p. 12, to make even the slightest mention of the supposed Milan impression of 1470, upon the wretched authority of Beughem. The most fortunate Collector can seldom possess a copy of an early and scarce book, in a higher state of preservation than is the present: in blue morocco binding.

577. POMPEIUS FESTUS. *Without Name of Printer,
Place, or Date. Quarto.*

The printing of this edition is given to Laver, by Audiiffredi and Laire; but the latter does not seem to be sufficiently warranted in assigning the date of 'about 1470' as that of the execution of it. Audiiffredi only informs us that it is printed in the same type as are the Eutropius and Curtius by the same artist: the former of the date of 1471. *Edit. Rom.* p. 395-6; *Index Libror.* vol. i. p. 132. The impression is of very considerable rarity, and will be found in few libraries. On the recto of the first leaf, the work begins thus:

POMPEI . FESTI . DE INTERPRETA
TIONE . LINGVE . LATINE.

VGVS TVS locus sanctus ab auiũ
gestu id est quia ab auiibus significat⁹
est sic dictus siue ab auium gustatu:
quia paste id ratum fecerunt

Like the preceding, the present edition is printed in long lines, and a full page contains 32 of them. It is also without numerals, signatures, and catchwords. On the reverse of fol. 83 and last, beneath 19 lines of text, we read the following imprint:

Finis Pompei Festi quẽ
Pomponius correxít:
Vale qui legeris . . H . G .

The words, for which these initials H . G . are designed, are not attempted to be decyphered by bibliographers; and I own that the effort to supply such deficiency seems beyond the intrinsic value of the discovery—if attainable. The present is a sound desirable copy; in blue morocco.

(An edition by John de Colonia, &c. of the date of 1474, has been omitted by mistake; but it will be found in the SUPPLEMENT to this Work.)

578. POMPEIUS FESTUS. *Printed in 1477. Folio.*

It is rather extraordinary that Denis should have said, upon the exclusive authority of Laire, that this impression 'seems to have been printed at Rome;' when the reasons which Audiffredi has assigned, for rendering such inference extremely questionable, appear to have been entirely overlooked by him. As far as intrinsic evidence weighs, we may conclude that it was not printed at Rome; since it was rarely, if ever, that Gothic characters, at the above period, were used by the Roman printers. The insertion of the prefatory epistle by Manilius, and the words of a part of the colophon, are, in fact, only copies of what appear in Reinard de Enyngen's impression of 1475—avowedly executed at Rome; so that these points, alone, are not strongly corroborative of Laire's inference. Of this prefatory Epistle, I present the reader with what may be called almost a literal translation:

* Manilius Romanus to Pomponius Letus: health. When I lately read the mutilated books of Pompeius Festus, which relate to 'ANCIENT WORDS,' I was sadly grieved to find that a work of such importance was left in so corrupted a state: since the author wrote for the information of all antiquity, and for the use of posterity. But I apprehend that the ignorance of later ages has been the cause of such mutilation—for some incompetent person, without character and learning, appears to have reduced his diffuse and copious work into a sterile abridgment: and it is most probable that many important passages have been omitted, as you have frequently complained to me. It has been therefore my object to cause to be printed the whole of the genuine text which remains; lest, by chance, some bold and rash publisher should render it yet more corrupt. I have taken every care that, as much as remains of the original work, should be at least faithfully submitted to the public. Farewell.*

The preceding is at top, on the reverse of the first leaf. On the recto of the second, is this prefix:

**Pompei festi collectanea
pristorum uerborum.**

A full page has 40 lines. There are neither numerals, signatures, nor

catchwords. The type is sharp and elongated; and on the recto of fol. 49 and last, we read the colophon thus:

Expliciunt collectanea priscorum uerborum Pompeii
festi sub Anno a natiuitate dñi Millesimo quadring-
entesimo septuagesimo septio die uero ultima mensis
Decēbris Pontificatus Sanctissimi in xpo patris et
dñi nostri dñi Sixti diuina prouidentia Pape Quarti
Anno eius septimo .

A register is on the reverse. It remains only to refer the reader to Laire's *Spect. Hist. Typog. Rom.* p. 237-8; Audiffredi's *Edit. Rom.* p. 222; and Denis's *Suppl. Maitt.* p. 83, n°, 560. The present is a clean copy, in calf binding, but not free from the ravages of the worm.

579. POMPEIUS FESTUS. *Without Name of Printer, Place, or Date.* Folio.

This impression forms the third part of a volume which contains those of Nonius Marcellus and Terentius Varro, printed at Parma in 1460. The reader may be pleased to consult what is said at p. 97 ante. There is no colophon to the present edition; which is printed in double columns, with 37 lines in a full page. There are LIIII numbered folios, with signatures a and b in eights—c, d, e, f and g in sixes—and h with 8 leaves. On the reverse of fol. 11, after the termination of the text as in the preceding impressions, there seems to be an appendix to the letters I and M. The former begins thus:

i Ncomiciare significat tale
comitiū faceŕ p qud* neces
se sit i comitiū: hoc ē i cōuentū
ueŕe. Plau. Quæso ne me inco
micies. Incita incitata.

The latter concludes thus, on the recto of fol. LIIII:

* Sic.

Mecastor & mehercules iufiurā
 dū ē: q̄si diceref: ita me castor:
 ita me hercules: ut subaudiaf
 iuuet. FINIS

The reverse is blank. A sound copy, in old red morocco.

580. PRISCIANUS. OPERA OMNIA. (*Printed by
 Vindelin de Spira. Venice.*) 1472. Folio.

This would appear to be the SECOND EDITION of Priscian: the first having been executed by the same printer in the year 1470.* There is neither name of printer, nor place, to either edition; but the exact typographical conformity of both, to the publications of Vindelin de Spira, leave scarcely a doubt of their having been executed by him. It is however very possible that the edition here next described (by Ulric Han) might have been anterior to the present; yet in the absence of a date, it may be more prudent to assign to it the order in which it now stands. On the recto of the first leaf of this impression, we read as follows:

IVLIANO CONSVLI AC PATRICIO PRL
 SCIANVS SALVTEM.

c Vm omnis eloquentiæ doctrinam & omne studiorū
 genus sapientiæ luce præfulgens a græcorū fontibus
 &c. &c. &c.

A full page has 41 lines. The Greek passages are inserted, and the entire appearance of the text is that of a large solid body of press-work, most admirably executed. On the reverse of the last leaf but 36, we read as follows:

Volumen prisciani de octo partibus orationis: de construc-

* A copy of this FIRST EDITION of Priscian 'SPLENDIDLY PRINTED UPON VELLUM' was purchased by the late Count McCarthy at the sale of the Finelli Library for 51l. 9s. See *Bibl. Pinar.*, vol. iii. no. 7237. Both Maittaire and Morelli tell us of an exactly similar edition of Priscian without date; *Anal. Typog.* vol. i. p. 290, note 4.

tione: de duodecim carminibus: de accentibus: de numeris & pōderibus & mēsuris Explicitum est.

Anno Domini

M.CCCC.LXXII.

On the recto of the ensuing leaf we read

**Priscianus Grammaticus De præexercitamentis Rhetoricæ
ex hermogene translatis.**

The reverse of the following leaf is blank. The recto of the succeeding one presents us with

Commentarium Ruffini de metris Comicis.

For want of a sufficient quantity of Greek type, an intended passage from Demosthenes (fol. 4, rev.) is omitted; although another passage from the same author, in three lines, is fully printed. On the recto of the 14th leaf from the beginning of this treatise of Ruffinus, we read

Prisciani interpretatio ex dionysio.

De orbis situ.

n **Atq; genitor: quæ mundum continet omnem
Annus rex cæli: positum telluris & undæ
 &c. &c. &c.**

On the recto of fol. 27 and last, are the concluding verses of this tract, thus:

**E t terræ pariter regiones finibus amplis:
O mnipotens pro quo genitor mihi premia donet.**

FINIS.

The reverse is blank. There are neither numerals, signatures, nor catchwords. This volume, which has escaped De Bure, presents us with one of the finest known specimens of the press of V. de Spira. The present is a beautiful copy of it, in red morocco binding.

581. PRISCIANUS. (*Supposed to have been printed
by Ulric Han.*) *Without Place or Date.*

Audiffredi had at first some doubt about classing this impression among the productions of Ulric Han's press; but on a close comparison with the Tortellius, and the 'Decisiones Rotæ,' each confessedly executed by Han and Simon of Luca, his doubts, even respecting the conformity of the Greek character, were removed. There seems indeed to be every good reason for attributing this impression to at least an early Roman press; and if so, to the press of Ulric Han—since I have no recollection of any work, by another printer, which exhibits a precisely similar appearance. The edition under description may be called a magnificent book; and Audiffredi was unable to discover more than one copy of it—'unum hactenus, illudque optimum, vidi exemplum.' It seems indeed to have been in few collections, and I suspect that it is the rarest of all the ancient impressions of Priscian. Panzer has referred to the Crevenna Catalogue for a copy of it, but erroneously; since the edition referred to, (*Bibl. Cresens.* vol. iii. n°. 3057,) is said to resemble the types of Vindelin de Spira. We proceed to a brief, but it is presumed satisfactory, description of the present volume.

The recto of the first leaf presents us with the following prefix:

**IVLIANO CONSVLI AC PATRICIO PRISCIANVS
SALVTEM.**

A full page has 41 lines. The last line of the recto of the second leaf ends with 'sed de'—that of Spira's, 'sed.' There are neither catch-words, numerals, nor signatures. On the reverse of fol. 170, we read

**PRISCIANI .VIRI DISSERTISSIMI MAIOR
ARTIS GRAMMATICALE LIBER EXPLICIT**

Then a blank leaf. On the recto of the following:

Incipit liber Prisciani minoris

On the reverse of fol. 259, is a colophon—the same as that of Spira's in substance, but without date. The treatise from Hermogenes follows. On the recto of fol. 287, and last leaf but two, is the word 'FINIS;' beneath the verses from Dionysius, as before. The reverse is blank.

An entirely blank leaf ensues; and a register occupies the recto of the succeeding and last leaf of the volume. The reader may consult the *Edit. Rom.* p. 394. The present is a fine copy; in russia binding.

582. PRISCIANUS. *Printed by I. de Colonia and John Manthen de Gherretzem. Venice. 1476.*
Folio.

This impression has been noticed by most bibliographers, and copies of it have usually been in the more celebrated private Collections. It is well executed; but the Greek type does not exhibit the same delicacy and nicety of execution as are seen in the rival productions of Jenson. There is every appearance of its being a mere reprint of one of Spira's editions. A full page has 41 lines. The signatures run thus: a 12, b 8, c 10, d to i, each 8 leaves; i to x, inclusively, 10 leaves; y 8 leaves. On the reverse of y viij, at bottom:

Explicit est liber de Cōstructione .
Sequitur de Duodecim carminibus .

The signatures continue in the following order: a a 10: (v 5 making a a 5,) b b 10: c c 8, and d d 10, leaves. On e e i, recto,

Cōmentariū Rufini de metris comicis incipit .

e e has 8 leaves. On e e 4, reverse, we observe the same omission of the passage from Demosthenes as in the edition of 1472. A blank leaf is between e e 8 and f i. On f f viij, Dionysius begins. Both f f and g g have each 10 leaves. On g g 10, recto, the conclusion from Dionysius is precisely the same as in Spira's edition; to which is subjoined the following colophon:

FINIS

Impressum Venetiis impēsis Iohānis de Colonia
socij q; eius Iohānis māthen de Gherretzem. Anno
domini . M . CCCC . LXXVI .

The present is a fair sound copy, in old French red morocco binding, and was formerly in the Alchorne Collection.

583. SUIDAS. LEXICON GRÆCUM. *Printed by Joannes Bissolus and Benedictus Mangius. Milan. 1499. Folio.*

EDITIO PRINCIPES. The present volume affords a splendid instance of the truth of the remark submitted at page 89 ante. We behold, in it, such a body of lexicographical knowledge—such a mass of curious and elaborate printing—such beauty of paper, and amplitude of margin, that the scholar and bibliographer are equally delighted in the contemplation of it.

In the first edition of the 1st vol. of Maittaire's *Anal. Typog.* p. 256-260, and in the *Bibliotheca Smithiana*,* *Appdx.* p. ccc-iii, there are entire reprints of the prefatory matter of this impression; and had they been seen before the ensuing extracts were transcribed from the original, the labour of transcription would have been spared. I have consulted the passages in Saxius to which Paschali refers,† and must recommend the reader to peruse what is said in the *Hist. Lit. Typog. Mediol.* respecting the transcendent merits of the editor, and the enterprise of the printers of this publication. What here ensues, however, may be considered satisfactory; if the publication just referred to be not at hand. On the recto of the first leaf, in the middle, are 19 lines—forming a dialogue between 'the Bookseller and Philomathes.' This dialogue was written by Stephanus Nigler, of Cremona; whose Greek appellation is Στεφάνος τῷ Μίλωνος. Saxius, col. cclxxvii, is particular concerning him:—and the Dialogue will be found in the *Bibl. Smith.* p. ccc (*Appdx.*) and in Mr. Beloe's *Anecdotes of Literature and Scarce Books*; vol. i. p. 144. It is followed, on the reverse, by two sets of verses from Antonius Motta: the first of them is thus:

* Paschali, the author of the above catalogue of Conrad Smith's Books, 1755, 4to. might have borrowed exclusively from Maittaire; but the mode in which he prints the dialogue betrays so ungracious a conclusion. Saxius does well to refer his reader (p. xcvi, note k) to the 'luculentus sermo' of Maittaire; whose description of this Editio Princeps is so satisfactory, that one regrets not to find it in the impression of 1733, p. 690. Yet in this latter there is a note (4) which is not contained in the edition of 1719. The ample account of the 'ΕΡΥΘΕΛΙΟΣΚΟΝ ΜΑΝΟΥΣ' in the edition of 1719, is also omitted in the impression of 1733. A proof this—among the many which might be adduced—of the necessity of having both these impressions of the first volume of the *Anal. Typog.* of Maittaire.

† Paschali might also have referred to the note in p. 256 of the edition of 1719. *Anal. Typog.*

Antonius motta,

Dæmetri æternos debet tibi mundus honores,
Quod dignum quod tam nobile tradis opus,
Debet motta magis, Caro cui tanta resultat
Gloria discipulo te duce quanta datur,

Both sets are extracted by Paschali. On the recto of α ii is an address of Cataneus to Albertus Pius; which is given entire by Paschali. The subjoined* is selected from it, and is well deserving of the reader's attention. On the reverse is a Greek address from the distinguished editor, Demetrius Chalcondyles; which is also printed entire by Paschali. On the recto of α iii is the title to the work, printed in 13 lines of capital letters. Immediately beneath, we read

Α'ΡΧΗ' ΤΟΥ' Α' ΣΤΟΙΧΕΙ'ΟΥ.

A full page has 45 lines. There are both signatures and catchwords, but no numerals; so that the collector will do well to attend to the following designation of the former. Signature α to ω in eights: then $\alpha\alpha$ to $\lambda\lambda$ in eights. On the reverse of $\lambda\lambda$ viij, at bottom;

ΤΕΛΟΣ ΤΟΥ' Κ' ΣΤΟΙΧΕΙ'ΟΥ.

* Clarissimo Viro. D. Alberto Pio Iouannes Maria Cataneus. S. D.

———— tandem ad hanc provinciam reservatus vir attice facundia princeps Demetrius Chalcondyles præceptor noster: non ut ceteri grecorum studiosi tantam felicitatem invidit: sed dum se constituens: egregius huius artis et industriæ artifices Ioannem bischum et Benedictum mangium Carpeses accessit: per quos typis in medium reformatis, additis etiam plerisque, et magnæ, et admirandæ gratiæ: quippe qui in eo genere præstantissimi sint: et præter conditionem, et ætatem suam pluribus multocius collatis exemplaribus emendandum, imò excolendum, et resoundum Suiam aggreditur tanto studio et diligentia suas: ut obscura detegerit, incerta correxerit, manca suppleverit, et ut demum quod sentio dicam, in illo expoliendo auctorem ipsam superaverit. Debes itaque plurimum illi Alberto viri Clarissime: nam post grecæ tot tibi dicata volumina: quibus enim oblectaris, nullam, neque minus, neque utilius dici potest: cum sit totius græciæ $\kappa\alpha\tau'\alpha\lambda\mu\alpha\lambda\lambda\eta$; ad quod necesse sit singulis horis: ut ad tuam liberalitatem doctrinamque grecarum literarum studiosi, recurrere, confugere, et propter summas vires probe cognitum admirari Debet et doctorum Ioannem studiosum coherere: ad quos, tam diffusum, tam utile, politumque volumus decoerit. Quare si ullæ abaque contatice* libri hanc emerint: hi fortasse vicem rependere non putabunt: at illi sic curam sibi restitui censebunt.

* Sic.

Next comes A i, having at top

ΑΡΧΗ ΤΟΥ Α' ΣΤΟΙΧΕΙΟΥ.

This third alphabet extends to Ω in eights. Then AA to EE in eights: EE and ZZ have each only six leaves. On the reverse of ZZ v, after the register, (which explains as before) we read the colophon in two lines, and one word, thus:

Anno ab incarnatione. M.cccc,lxxxviii die xv nouembris,
Impressum, Mediolani impensa & dexteritate D Demetrii
Chalcondyli Ioannis Bissoli Benedicti Mangii Carpensium

The ensuing elegant device of the printers, is subjoined.



On the recto of the last leaf are two sets of verses from Salandus to Demetrius Chalcondyles, which are both transcribed by Maittaire and Paschali. The second will be found in the note below; * although it

* Idem ad lectorem,

Qui plenis monumenta soles haurire labellis,
Attica qui grecis fœditibus orsa trahis,
Huc Sodes in sudes largo qui ut copia corru
Fudit opes solus pabula magna tui,
Mœta tibi Antoni: Maria en tibi amice Iohanna,
Debetis graue palladii auctus honor
Tantum opus aggressus per quos Demetrius edit,
Castigat; operi quæ mirus apta potat,
Quod superest lector pretio haud absterrete magno,
Magnus opus illud emas maxima mœnis icest.

must be confessed to be of no elevated character. Copies of this magnificent and estimable volume are in most of our public and private collections of eminence. The present is beautiful and large. In russia binding.

584. TERENTIANUS MAURUS. DE LITTERIS, SYLLABIS, ET METRIS HORATII. *Printed by Scinzenzeler. Milan. 1497. Folio.*

EDITIO PRINCIPIS. The old school of bibliographers (if I may be allowed the expression) had a very high opinion of the extraordinary rarity of the first edition of this work. Nor was such opinion entirely groundless; since, as I shall endeavour to prove, the book had never been seen by Fabricius, Saxius, or De Bure. Ernesti was also ignorant of any collection in which a copy was to be found; and his account of it, in the *Bibl. Lat. Fabricii*, vol. iii. p. 415-6, is nothing more than what had appeared in the quarto edition of the same work; 1729, vol. ii. p. 472. Why Fabricius should say the work was originally published with Ausonius, of the same date, does not decidedly appear; although there was a copy of it, with the Venetian Ausonius of 1496, in the Soubise Collection: see *Bibl. Soubise*, p. 333, n°. 4840. We proceed in the first place to give a bibliographical description of this rare volume.

On the recto of the first leaf is the title only, as follows:

TERENTIANVS DE
LITTERIS SYL
LABIS ET
METRIS
HORA
TII

The reverse is blank. The recto of the ensuing leaf is also blank; but on the reverse is an address, beginning 'Ludovicus Maria Sfortia Anglus Dux Mediolani,' &c.: dated at the end, with a list of the contents of the impression, thus:

Datæ Vi

gleuani sub fide sigilli nostri: Die qnto septembris
Anno. M.cccc.lxxxx.sexto.

Terentianum de Metris & Syllabis Horatii
 Fortunatianum de Carminibus Horatii
 Velium longum de Orthographia
 Adamantium de Orthographia
 Catholica probi
 Cornelii Frontonis elegantias.

On the recto of the ensuing leaf is an address of Georgius Galbiatus to Jacobus Andrea; in which we find the following well-merited eulogy* upon the work.

Terentianum ex omni munero emittere: impressioniq;
 tradere cōstitui: excultū sane opus: Miraberis statim
 in præfatione ingeniū: doctrinam & facilitatem in
 carmine: de litteris: syllabis: genere metroꝝ: &
 pmutatione nō prosa oratiōe: sed numeris tantū
 præcepta tradit: & exempla. &c.—Nihil in hoc genere
 aut eruditius: aut exquisitius latinis litteris prodiitū.

On the reverse commences the preface of the author, thus:

TERENTIANI MAVRI PRAEFATIO

AVDIVI ueterum uirum
 Vulgo dicere fabulam:
 Quendam qui ter olympia
 Vicisset ioue præside
 Postq̃ accedere liuidum
 Virtutis senium uidet:
 &c. &c. &c.

* Fabricius adduces the following testimony of St. Austin in praise of Terentianum Maurus:
 "Iste igitur vir tam insignis excellentisque peritis, ut quod de illo etiam Terentianus
 elegantissimo versiculo breuiter ait, vir doctissimus usquequaque Varro." *De Civit. Dei.*
 lib. vi. cap. ii. "Nulla imbutus poetica disciplina, Terentianum Maurum sine magistro
 attingere non audeas." cap. 17. And Fabricius himself is warm in commendation of his
 poem, which he calls—"omni elegantiarum genere conditum, et amabili quadam ingenii
 assenitate temperatum." *Bibl. Lat. Edit. Ernesti*, vol. iii. p. 415.

The preface occupies 3 pages; concluding on the reverse of the last leaf of signature a. On the recto of signature b, the text begins thus:

**TERENTIANI MAVRI DE LITTERIS SYLLABIS
ET METRIS AD FILIVM ET GENERVM LIBER**

Lementa rudes quæ pueros docent magistri :
e Vocalia quædam memorant : consona quædam.
Hæc reddere uocem quoniam ualent seorsa :
Nullumq; sine illis potis est coire uerbum.
At consona quæ sunt ; nisi uocalibus aptes :
Pars dimidium uocis opus proferet ex se.
kc. &c. kc.

A full page comprehends 39 lines. The following is a brief specimen of the manner of introducing Greek words (by way of illustration,) into the rhythm of the poem.

Vnum sit ut ALPHA & duo BETA & tria GANMA*

tau ut penitus $\kappa\alpha\tau\omega\alpha$ sonat ξ simul & χ ;
Ictam grauius uocis opus fingere linguam.
Si $\zeta\eta\tau\alpha$ loquor $\alpha\lambda\phi\alpha$ ue ν uel hispidum $\rho\omega$
Et $\sigma\tilde{\iota}\gamma\mu\alpha$ quod istis parili sede uibratur
Dentes sonitum fingere : $\delta\iota\lambda\tau\alpha$ $\theta\eta\tau\alpha$ tum $\tau\alpha\tilde{\upsilon}$

Sign. b. iii. recto.

The Greek words are most irregularly introduced into the press-work. Indeed, the entire impression bears little or no evidence of the typographical skill of Scinzenzeler. On the recto of g vj, the two last lines of the text, and the colophon, are thus :

**HORRIDA TEMPESTAS CAELVM CONTRAXIT ET
(IMBRES
NIVESQVE DEDVCVNT IOVEM NVNC MARE
(NVNC SYLVE**

Impressum mediolani. per magistrum Vldericum scinzenzeler Anno a partu Virginis salutifero. M.cccc. xcvii. pridie Nonis Frebuarii.†

* Sic.

† Sic.

The reverse is blank. The signatures, with the exception of a and b, run in sixes, a having 4, and b 8, leaves. It now remains to subjoin an observation or two upon the rarity of this impression; premising, that the work itself will be found reprinted in Putschius's *Corpus Grammaticorum Veterum*, Honor. 1605, 4to.—but from the Frankfurt edition of it by Jacobus Micelyus, 1584, 8vo.

We have noticed the opinion entertained by the old bibliographers and collectors of the extreme rarity of this work. Dr. John Taylor, the well-known editor of Demosthenes and Lysias, bought a copy of it 'out of the Harleian Collection, for 4*l.* 4*s.*; which, long before he was in easy circumstances, an hundred guineas would not have got from him,' *Nichols's Literary Anecdotes of the XVIIIth Century*; vol. iv. p. 514. Dr. Taylor's own opinion of the rarity of this book, may be gathered from the following ms. note introduced into his own copy of it. 'This is judged to be the only copy of this edition in England, if not in the whole world. If so, it is worth any money. Dr. Askew could find no copy of it in his travels over Europe, though he made it his earnest and particular search in every Library which he had an opportunity of consulting, JOHN TAYLOR, Cantabrig.' Dr. Askew afterwards bought this identical copy; and at the sale of his books in 1775, it was purchased by Dr. Hunter for 12*l.* 12*s.* See *Bibl. Askew.* n°. 3337. This copy is now at Glasgow, with the entire library of Dr. Hunter. The note of Taylor was transcribed into the catalogue of Askew's books, and is inserted in MS. in the present copy, by Count Reviczky. Oldys, who wrote the notes* in the IIIrd and IVth volumes of the Harleian Catalogue, has not made any mention, that I can discover, of this book, between page 56 and 101 of volume IIIrd.

Maittaire gives only the colophon of the impression: *Annot. Typog.* vol. i. p. 636. Both Saxius and Panzer refer to Maittaire; the former adding the authority of Fabricius, (already cited) and the latter, those of Saxius and the Soubise and Askew Catalogues. *Hist. Lit. Typog. Mediol.* p. DCII, note y; *Annot. Typog.* vol. ii. p. 83. La Serna Santander has omitted it; and Brunet is brief, but pertinent; *Manuel du Libraire*, vol. ii. p. 543. A perfect copy of this impression was purchased by the Revd. Dr. C. Burney at the Pinelli sale; *Bibl. Pinell.* vol. ii. n°. 4990. The present was in the Soubise Collection. Mr. Wodhull

* These English notes are only translations of the Latin ones which appear in the first and second volumes, and which were written by Maittaire.

has also a copy; but the Blenheim and Devonshire Collections are, I believe, without it. The present is a fair sound copy; in blue morocco binding.

585. TERENTIUS VARRO. DE LINGUA LATINA.
(*Supposed to have been printed by Laver.*)
Without Place or Date. Quarto.

EDITIO PRINCIPIS. It is justly observed by Count Revicky, in his *MS. Memoranda*, that there are three dateless editions of this work, each having nearly the same appearance of antiquity. But as Pomponius Lætus was the first editor of Varro, and as he resided at Rome, and employed the press of Laver—to which press there is every reason to think that the present volume was indebted for its existence—so we may be justified in giving precedence to the impression under description. Ernesti seems to have had but a confused knowledge of these early editions; and to acquiesce in a supposed Venetian edition, by Jenson, of the date of 1472; confounding this printer's impression of the *Scriptores de Re Rustica*, (among whom the author ranks) with the work under consideration. Audiffredi has no doubt upon the subject of this impression being executed by Laver; and says that the types bear a resemblance to those with which the Eutropius and Curtius of 1471, by the same printer, were executed. His description is, in other respects, sufficiently laconic. Maittaire thought this edition was printed in 1471, but Panzer has censured this conclusion. De Bure has omitted to notice it.

On the recto of the first leaf, it commences thus:

OMPONIUS . PLATINAE . S .
. M . TERENTIUS . VARRO
togatorū Literatissim⁹ Inter inūabilia
&c. &c. &c.

A table of 9 leaves immediately follows. On the recto of the 10th leaf we read this prefix:

M . Terentii . Varronis . De Lingua Latina

A full page has 32 lines. On the recto of fol. 81, and last, we read this subscription, which will also be found in Audiffredi:

Finis eius quod inuenitur Marci Varronis. Parce
qui legeris: si aliqua minus polita inueneris. Nam
ita ex omni parte: siue seculum fecerit siue librarii
Volumē qđuis corruptum erat ut necesse fuerit aucu
pari hinc inde sentētias ideo sine rubore ueniā dabis
& Errori manū inponas Pōponius tuus orat Vale

There are neither numerals, signatures, nor catchwords. The type of this edition presents us with the neatest specimen, with which I am acquainted, of the printing of Laver; and the book was probably among the very earliest productions of his press. Consult the *Annal. Typog.* of Maittaire, vol. i. p. 307; Fabric. *Bibl. Lat.* vol. i. p. 120; *Edit. Rom.* p. 395. Laire is erroneous in referring to the *Bibliogr. Instruct.* vol. iii. n°. 2251, (or rather p. 37-8,) for an account of this edition; since it is obvious that De Bure is describing the subsequent impression. *Index Libror.* vol. i. p. 206-7. The present is a sound and beautiful copy; in blue morocco binding.

586. TERENTIUS VARRO. *Without Name of
Printer, Place, or Date.* Quarto.

If it could be satisfactorily settled that Laver's impression were decidedly the first of the author under consideration, it would follow that this is only a reprint of it. We have the same form and the same substance as in the preceding edition. The type is precisely similar to that peculiar one with which the Claudian, Florus, and Horace, (see vol. ii. p. 65,) are executed; and its antiquity is probably not below the year 1472. On the recto of the first leaf, the prefix to the table, as before, is thus:

OMPONIVS PLATINAE SALVTEM

. M . TERENTIVS VARRO TOGATOꝝ

Litteratissimus Inter innumerabilia uolu-

mina Igenii sui Vir Romanus & qui solus

&c. &c. &c.

The table, as in the preceding edition, occupies 9 leaves. The recto of the 10th presents us with the following text:

M. T. VARRONIS DE LINGVA LATINA

Vēadmodū uocabula essent iposita
 rebus ī lingua latina sex libris expo
 nere institui de his . Tris ante hūc
 feci quos Septimio misi . In qbus ē
 de disciplina quā uocāt etimologi
 cen . Quæ contra ea dicerent uolumine primo: quæ
 pro ea secundo . quæ de ea tertio . In his ad te scribā
 &c. &c. &c.

A full page has 32 lines. There are 79 (pencil-numerals) leaves; but the impression is entirely without printed numerals, or signatures, or catchwords. The conclusion is exactly as the preceding one. De Bure and Count Reviczky have committed a strange error in supposing that there were *printed* numerals as far as fol. xxxxi—at top of the centre of the recto of each leaf. The copy which these bibliographers saw and described, was formerly in the Vallière Collection, and is the identical one under description; and it requires no very unusual portion of ocular sagacity to discover that these 'chiffres' are *written*, and not printed. See the *Bibliogr. Instruct.* vol. iii. p. 38. This copy is inkaid, but is in a sound and desirable condition. In red morocco binding.

587. TERENCEIUS VARRO. (*Supposed to have been
 printed by Sachscl and Golsch.*) *Without
 Place or Date.* Folio.

This rare edition is well described in the *Cat. de la Vallière*, vol. ii. p. 7, and yet more satisfactorily in the *Bibl. Cretena*, vol. iii. p. 23. Both De Bure and the compiler of the Crevenna Catalogue justly notice the similarity of the types to those of the AMMIANUS MARCELLINUS, PARADOXA IN IUVENALEM, and AURELIUS VICTOR—described in vol. i. p. 247, and vol. ii. p. 125 of this work. A *fifth* publication, by the same printers, is, I believe, unknown. The Crevenna Catalogue observes rightly, that the Greek words, as well as the diphthongs, are omitted: whilst, in the A. Marcellinus, the *æ* is described by the *e*,

with an inverted circumflex beneath. On the recto of the first leaf, we read as follows:

¶ . M . T . VARRO DE LINGVA LATINA .

Vemadmodum uocabula essent imposita rebus
in lingua latina sex libris exponere institui
de his Tris ante hūc feci quos Septimio misi
&c. &c. &c.

There are 35 lines in a full page, and the impression is without numerals, signatures, or catchwords. On the reverse of fol. 32,

¶ De origine Latine lingue ad. M.
Tullium. Ciceronē hacten⁹ disseruit.

On the recto of the following leaf,

¶ . M . T . VARRONIS ANALOGIE LIB . I .
QVemadmodum in casus uocabula declinantur.

On the reverse of fol. 56 and last, we read thus:

ut sit discriminād ut fit in faba & id genus Item ex parte
& uniuerſa nominamus.
Finis eius quod inuenitur Marci Varronis.

The present is a large sound copy; in red morocco binding.

588. TERENTIUS VARRO. *Printed at Parma.*
1480. Folio.

This impression forms part of the volume in which the editions of Nonius Marcellus and Pompeius Festus are bound, and have been described at pages 97, 104, before. We may be brief therefore in our account of it. The table, in double columns, occupies signature a, in 4 leaves. On b i recto, numbered folio I, is this prefix:

. M . T . VARRONIS DE LINGVA LATINA.

On the recto of fol. XLVI is this colophon :

Si quispiā tertio loco fragmētis Varronis tantum addiderit
quantū Pōpōius primo : Deīde Frācisc⁹ Rhollādellus
Triuisanus Scdō suo uterq; studio ac diligētia cōtulit.
nimi⁹ . M . Varro reuiuiscet .

Impressum Parmæ . M . ccccclxxx . Tertio Idus Decembris .

A fair sound copy, in Harleian (red morocco) binding.

589. THEODORUS, APOLLONIUS, ET HERODIANUS.
Græcè. *Printed by Aldus. Venice. 1495.*
Folio.

EDITIO PRINCIPIS. The recto of the first leaf shows us the contents of the volume, thus :

In hoc uolumine hæc insunt.

Theodori Introductiæ grāmatices libri quatuor.

Eiusdem de Mensibus opusculum sane quāpulchrū.

Apollonii grāmatici de constructione libri quatuor.

Herodianus de numeris.

On the reverse is rather a copious address of Aldus 'To the Reader.' A part of it, shewing the nature and the difficulties of the present work, may be deserving of attention :

Illud non te fugiat : exemplaria habuisse me quāplurima.
curasq; ut quāemendatissime imprimerentur. neque
quicq̃ ausum aut addere aut diminuere. Sperabam enim
cum cæteros Apollonii libros tum hos quoq; de construc-
tiōe habiturum nos aliquando correctiores : & quocunq;
etiā scripsit Herodianus filius : si quo in carcere indigne
& miserabiliter detēti latēt squalidi : fuliginosiq; & cor-
rosi blattis. Interim quos damus Apollonii : Theodoriq;
libros tibi non mediocriter profuturos studiose legas.

This may well account for the corrupt state of the text of Apollonius. Renouard tells us that the Juntae edition of 1515 is equally defective—and that the impression by Sylburgius of 1590, 4to. Gr. and Lat. is the more copious and accurate one. On the recto of a ii, of the present edition, the text of Theodorus begins; having 31 lines in a full page. This author extends as far as b 10, of the second alphabet of signatures; when Apollonius follows, and concludes on the recto of MM ii. Next follows Herodianus, in two leaves only; whose treatise 'of Numbers' has been almost wholly copied by Parkhurst in his Greek and English Grammar, prefixed to his Greek and English Lexicon of the New Testament. The last leaf of MM contains the register; from which we gather that each signature of the last alphabet runs in eights, except MM—which has only four leaves. The colophon, beneath, is as follows:

Impressum Venetiis in ædibus Aldi Romani octavo
Calendas Ianuarias M.CCCCLXXXV. Concessum
est eidem Aldo ab illustrissimo Senatu Veneto ne cui
hunc librum liceat imprimere sub pœna ut in gratia.

This edition is called by Renouard very rare; and is arranged by him as the second in his list of Aldine publications with dates. The present is a fair sound copy, in French red-morocco binding.

590. THESAURUS CORNUCOPLÆ ET HORTI ADONIDIS.
Græcè. Printed by Aldus. Venice. 1496. Folio.

EDITIO PRINCIPES. * This publication is a collection of Grammatical Tracts in the Greek language, selected with incredible labour from the remains of THIRTY-FOUR ANCIENT GRAMMARIANS, whose names are prefixed to the work.* The editor is chiefly Varino, or Favorinus, or

* *Ælius Dionysius de indeclinabilibus verbis. Ex Concernatibus Eustathii, ac aliorum grammaticorum electa per ordinem litterarum. Formationes uerborum suarum et fo, uti solent. De his que sedere significant. Quot sint que ire significant. Ex scriptis Herodiani excerpta de magno uerbo, scilicet dignissima; & que non parua inuenies. Ex scriptis eiusdem deductiones difficultatis declinationum uerborum. Chærobæci ad eos, qui in omnibus uerbis regulas querit et similitudines. Eiusdem in quibus ob modo sententiam attestatur. n. De atonalis et isequalibus uerbis secundum ordinem alphabeti. Herodiani de inclinat, & inclis, & coelitis declinaculis. Ex scriptis Chærobæci de his que inclinantur eudiclogice. Aliis*

Phavorinus; who was however assisted by C. Antinori, a disciple, as well as himself, of Politian. The printing was undertaken by Aldus, with the assistance of Urbano Valeriano; who both, however, from the testimony of the preface, exercised the office of editors; and the work is justly considered as one of the finest productions of the Aldine press. Such are the remarks of Mr. Roscoe—in his *Leo X.* vol. ii. p. 262-3, 4to. edit—which are abundantly warranted by the beauty, and intrinsic curiosity of this noble production. It is a volume in every way interesting to the scholar and bibliographer. The names of the authors occupy the recto and reverse of the first leaf; the latter being a Latin translation of the former, which are in Greek. They are inserted in the preceding note.

On the recto of the ensuing leaf, sign. * ii, we read a very interesting address of Aldus; from which I extract a part, relating to the history of his press, to the difficulties of his profession, and to the title of the work itself. From the former, we ascertain the period when he commenced his business as a printer.*

Aldus Manucius Basianus Romanus studiosis
omnibus. S. P. D.

Dura quidē provincia est bonarū litterarū studiosi emendate imprimere Latinos libros. durior accurate Græcos. durissima non deprauate uel hos uel illos daris temporibus. Quanam lingua curem ipse imprimendos libros: et quo tempore, uidetis. Postquam suscepi hanc duram provinciam (annus enim agitur iam septimus) possem iureiurando affirmare me tot annos ne horam quidem solidæ habuisse quietis. Pulcherrimum, utilissimumq; esse inuentum nostrum omnes uno ore dicunt. laudant. prædicant. sit ita certe. inueni tamen ipse quo excrucier modo dum uobis prodesse cupio: bonos q; libros suppeditare. Quare qui me uisunt, amicis soleo dicere modo Græcum illud proserbium. *χι χλα χιχλη αυτη κουδω*. hoc est turdella sibi malum cecat. quod

Dionysius, de iis que inclinantur & euclitica. Sine acensio de iis que inclinantur. Ea scriptis Iouaniti grammatici de idiomatibus. Eustathius de idiomatibus que apud Homerum. Item aliter de Idiomatibus. ex iis que a Corinthis decepta. De femininis nominibus que desinunt in o mega.

* Renouard supposes this information to be gathered from the preface to the *Organon of Aristotle*, 1495; but he is mistaken. See *L'Imprim. des Aldes*, vol. ii. p. 9. From the above, it should seem that Aldus entered upon his business in the year 1489.

honestius Plautus.

Ecce habetis opus oppido quam utile et necessarium: quem *κίρας ἀμαλδίας*, quem *κίρω; ἀλάνος*, quem iure thesaurum appellauerim. In eo enim ferè omnia reposita sunt: quæ desiderare quis possit ad perfectam: absolutamque cognitionem litterarum græcarum: et eorum præcipue quæ leguntur apud poetas: &c.

This address is followed by a short and interesting one from Politian, to his pupil Varinus Camertus. On the recto of the ensuing leaf, sign. *liii, are four Greek epigrams; the fourth by Aldus himself: the preceding ones are by Politian, Aristobulus, and Scipio. On *v recto, is an address to Petrus de Medici. At the end of the reverse of *vj, it is thus:

T
Ω
Θ
Ε
Ω

Ο
Χ
ΠΑΕΙ'ΣΤΗ Ο Χ Ο Χ Ο ΧΑ'ΡΙΣ
Χ
Ο

Α'ΜΗ'Ν

On the recto of *vj begins the text of *Ælius Dionysius*. The signatures run thus: * has 10 leaves; α α to z ψ in eights: & = 4 leaves. On fol. 189 (187 and 188 not fully numbered) Α Α begins, and extends to Λ Λ, in eights: except Ε Ε, Η Η, and Κ Κ, which have each only 6 leaves. On the reverse of Λ V, v, fol. 267, we read as follows:

ΠΕΡΙ ΤΩ'Ν Ε'ΙΣ Ω ΘΗΛ
ΚΩΝ Ο'ΝΟΜΑ'
ΤΩΝ.

The register occupies folios 269 and 270. Beneath it, on fol. 270, is the imprint:

Venetii in domo Aldi Romani summa cura: laboréq; præ
 magno, Mense Augusto. M. IIII.D. Ab III.
 Senatu. V. concessum est nequis &c. ut
 in cæteris. Vale qui legeris.

The reverse is blank. All the leaves are numbered except the first ten, on sign. *. The present is a large and truly beautiful copy of one of the rarest and most splendid productions of the Aldine press. It is elegantly bound in red morocco.

591. TORTELLIUS. DE ORTHOGRAPHIA DICTIONUM
 E GRAECIS TRACTARUM. *Printed by Jenson.*
Venice. 1471. Folio.

EDITIO PRINCEPS. Although Apostolo Zeno (*Dian. Erud. Ital.* vol. ii. p. 307,) and Georgius (*in Vita Nicolai V.*) call this the first edition, it seems certain that they had never examined the subsequent one, by Ulric Han. They were however right in their designation of it, as I shall endeavour to prove, after a careful examination of both impressions. Audiffredi leaves the point *sub judice*; except that 'he collects, from the expression of Adam de Montaldo, in his prefatory letter, that the Roman edition might be the previous one—'Existimavi ut J. Aretini singulare ab eodem digestum opus excitarem in lucem'—as if the work itself had hitherto remained unpublished.' Yet he properly adds—'But possibly the Venetian impression was then published, and not known to Adam de Montaldo.'

From intrinsic evidence, the priority seems due to Jenson's edition; as there are neither titles nor prefixes to the several alphabetical divisions,—and the entire volume, as well as the prefatorial letter, seems to betray no knowledge whatever of a previous or contemporaneous impression. On the contrary, the publication of Ulric Han has an editorial prefix, an 'Ordo Operis,' is divided into columns, and to each alphabetical section (or commencement of the explanation of words in their alphabetical order) a prefix, or title, is regularly printed. Each impression contains Greek characters; but, as Audiffredi justly observes, both the Greek and Roman types of the Venetian edition have a manifest superiority, in elegance and proportion, over those of the Roman. The present is indeed one of the most noble productions of the press of

Jenson with which I am acquainted; and if there be copies of it upon vellum, such copies must be of extraordinary beauty. On the recto of the first leaf, beneath a prefix in 4 lines of capital letters, we read the commencement of the author's epistle to Pope Nicolas V., thus:

OEPERAM OLIM BEATISSIME
pater Nicolae . V. summe pontifex com-
mentaria quædam grammatica condere :

On the recto of the ensuing leaf, the general title to the work is as follows:

IOANNIS TORTELLII ARRETINI COMMENTA-
RIORVM GRAMMATICORVM DE ORTHOGRA-
PHIA DICTIONVM E GRAECIS TRACTARVM
LIBER PRIMVS INCIPIT.

DE Numero & figura atq; inuentione litterarum tū
græcarū q̄ latinarum.

There are 47 lines in a full page; and the impression, according to Sardini, (*Sterea Critica*, &c. lib. iii. p. 18,) contains 296 leaves. There are neither signatures, numerals, nor catchwords. On the reverse of the last leaf, we read the ensuing colophon:

IOANNIS TORTELLII ARRETINI COMMENTA-
RIORVM DE ORTHOGRAPHIA DICTIONVM E
GRAECIS TRACTARVM OPVS FINIT. M. CCCC.
LXXI. PER NICOLAVM IENSON GALLICVM VE-
NETIIS FELICITER IMPRESSVM.

DEO GRATIAS.

The present is a fine large copy of a truly magnificent volume.* In russia binding.

* A duplicate copy of this edition was sold among the Alchorne Books, May 22, 1813, for 13*l*.: see no. 134.

592. TORTELLIUS. DE ORTHOGRAPHIA &c.
Printed by Ulric Han. Rome. 1471. Folio.

'This impression presents us (says Audiffredi,) with some novelties which are worthy of observation. The form of subscription is new: the word "inseculptum" being understood with reference to "sculpta typis." The names "De Taliacoxis" and "Simon Nicolaus Lucensis" occur here for the first time. The character of the type is new and not inelegant—and different from any other which has been used by Ulric Han. [This is not exactly true; since the Plutarch and Priscian present us with similar types: see page 107, ante—and vol. ii. p. 276.] The mode of setting up the page is also new; it being fuller, and divided into two columns;—which are peculiar to this impression. The method of printing the general title is also singular; as the ensuing will testify.' *Edit. Rom.* p. 88. Thus much Audiffredi; with the exception of the portion inserted between crotchets. On the reverse of the first leaf commences the prohemie or prefatory epistle of Adam de Montaldo, with this prefix:

Fratri Ade de Montaldo genuensis augustiniani Sacre
 theologie doctoris: Iohannis aretini: ad Philippum
 archiepiscopum arelatensem: proemiū.

On the recto of the following leaf is this general prefix, printed in large lower-case, Gothic type: (see vol. i. p. 333.)

Orthographie Iohannis Aretini prohemium.

On the reverse, second column, we read

ORDO TOTIVS OPERIS.

Below, is a list of the authors from whom the work is chiefly compiled:

Ex quibz auctoribus acceptū est opus

On the recto of the ensuing leaf is the following general title to the work, printed in the singular manner to which Audiffredi above alludes:

IOANNIS. TORTELLII
Aretini Commentariorum Græ,
MATICORVM . DE . ORT
Hogphia dictionū E græcis Trac,
TARVM . LIBER . PRIM
 us incipit ad Nicolaum Quintum
PONTIFICEM . MAXI,
 mum de numero: & figura atq; in,
VENTIONE . LITTERA
 rum tam græcarum q̄ latinarum ʒ

A full page contains 53 lines; and, as has been just observed, each page is printed in double columns. There are no catchwords, signatures, or numerals. Audiffredi has not indulged us with the number of leaves, but on the reverse of the 300th, and last leaf but one, at the bottom of the second column, we read the following singular colophon:

Insculptum est Romę in domo de
 taliacoxis Sub iussu Vlrici Galli
 Teutonici: Et Simonis Nicolai
 Lucensis . Anno . do . Mcccclxxi .
 Pon. Sixti . iiii. Genuēsis anno p̄mo:

The recto of the ensuing and last leaf is occupied by the register. The reverse is blank. I have, in the preceding article, submitted my reasons for considering this to be the SECOND EDITION of Tortellius. The collector will probably be desirous to possess both; since they are magnificent companions to each other, and were printed with very little chronological difference, at different places—and without one printer's having a knowledge of the performance of the other. In substance, they appear to be the same. A duplicate copy of this edition was sold at the sale of the Alchorne Books for 15*l*. The present is a large and sumptuous one, with many rough leaves; in russia binding.

593. **TORTELLIUS.** *Printed by Hermannus Lichtenstein. Vicenza. 1480. Folio.*

This is a mere reprint of the preceding impressions, but more especially of Jenson's. It contains no more than what will be found in this latter; with the exception of some peculiar additions at the end. The copy under description has 313 pencil-numbered leaves. On the recto of the 312th, the colophon is thus:

IOANNIS TORTELLII ARRETINI COMMENTARIORVM
GRAMMATICORVM DE ORTHOGRAPHIA DITIONVM
E GRAECIS TRACTARVM OPVS PER HERMANVM LICH-
TENSTEIN COLONIENSEM VICENTIAE ACCVRATISSIME
IMPRESSVM DIE VLTIMA MENSIS OCTOBRIS ANNO MIL-
LESIMO QVADRIGENTESIMO OCTVAGESIMO.

On the reverse is an address of Jerom Boninius to Constantine Robeganus, 'Notario Tarvisano.' On the recto of the ensuing and last leaf are some verses by the same; from which I extract the following—without having copied them from Seemüller, (*Inscrub. Typog. fasc. ii. p. 54-5.*) where the whole may be seen:

Improbis innumeris librarius ante talentis
Quod dabat; exigua nunc stipe uendit opus.
- - - - -
Nullum opus o nostri felicem temporis artem
Cellat in arcana bibliotheca siti.
Quem modo rex. quem uix princeps modo rarus habebat.
Quisque sibi librum pauper habere potest
Redditus hac etiam nuper Tortellius arte
Plurimus. escribas qua ratione docet.
Hunc eme qui lingua cultus cupis esse latina
Hunc eme grāmaticus qui cupis esse bonus.
 &c. &c. &c.

The register follows; from which we learn that there are two sets of alphabets for signatures. The first, A to P in eights, except A and P—the former of which has 10, and the latter only 6, leaves. Then a to s in eights; after which, & has 6 leaves. The present is an indifferent copy; in calf binding.

594. VOCABULARIUS LATINO-TEUTONICUS. *Printed by Nicolas Bechtermuntze. Eltuil. 1469. Quarto.*

EDITIO SECUNDA;—neither Meerman nor Würdtwein having been aware of the previous edition of 1467: of which the only known copy is in the Imperial Library at Paris.* The present edition is also of very considerable rarity; and must be interesting to the bibliographical antiquary, as it presents us—as well as the anterior one—with the same types as those of the CATHOLICON of 1460: see page 38 ante. Nor is the paper of an inferior quality. It has been before noticed that Bechtermuntze, the printer, purchased these types of Conrad Humery ('Syndicus Moguntinus') to whom the printing materials of Gutenberg had descended, as a species of heir-loom, since he had defrayed almost all the expenses attending the second establishment of the press of Gutenberg.† The elector and archbishop Adolphus forbade, by a decree, the selling of this Latin and German Vocabulary without the walls of Mentz.‡ It is a very brief abridgment of parts of the Catholicon; and, as Meerman has observed, is known by the technical name of the 'Er quo' Vocabulary—gathered from the first two words of the commencement of it, as follows:

* Née De La Rochelle properly corrects the gross error of Boni and Gamba in confounding this Vocabulary of 1469 with the Catholicon of the same date: *Bibl. Portat.* vol. II. p. 331-2. *Éloge Historique de Jean Gensfleisch dit Gutenberg*, 1811, p. 135. Oberlin appears to have entertained the same error; or, at least, is exceedingly vague and undetermined upon the subject; never having seen either of the impressions of 1467 or 1469: *Essai &c. de la Vie de Jean Gutenberg*; 1801, 8vo. p. 38-9. Laire first gave the colophon of the edition of 1467, which he supposed to have been purchased for the Imperial library at Paris, about the year 1789, at Cologne. *Index Libror.* vol. I. p. 59. La Serna Santander repeats the colophon; telling us that the copy is in the same library, and is probably unique. *Diet. Bibliogr. Christ.* vol. I. p. 89-91; vol. III. p. 467. The printer of it was HENRY BECHTERMUNTER. The name of WILHELM SPIES does not appear in either colophon; yet Fischer mentions it as that of one of the printers. *Essai sur les Monumens Typographiques de Jean Gutenberg*, 4to. p. 85.

† Fischer, *Essai*, &c. p. 51.

‡ See Meerman's *Orig. Typog.* vol. II. p. 97, note; and Würdtwein's *Bibl. Mogunt.* p. 96; which latter authority is also referred to by Fischer. Probably this interdiction extended only to the second edition of 1469. It appears, from Würdtwein, that Gutenberg died about the 20th of February 1468.

x quo vocabularij varij autēfici videlicet
 huguicō katholicō breuileg^o pappas
 alii que codices sūt ī 9^{ta} cōne p̄ciosi in
 collectōe pliri et ī tellectōe obscuri ⁊ ī
 numēo multi ita paupes scholaes cosdē de facili ⁊
 p p̄cio^o petēti racōe eoz paup̄tat^o habere ac sibi
 procuraē nō valeant &c.

The preceding is at top of the recto of the first leaf. The entire introductory passage consists of 16 lines. I select a few specimens of the work, from the recto of the ensuing leaf:

de p Abhominari t bunenschelichen geporn
 f t Abhominacio t grulichhept
 9 t Abhominabilis spannē oder ūsuchen
 a 9r Abhorcio tis tiē t ūworffē od' gebort ūdu-
 men Etāb ab et orior 9ci nō naturalit uel
 nature tpe oriri

a p Abiugare t enezwei terln

m s Abortimus tina tiuū epn doyt gebort
 a p Abrenunciaē. i. renuē widersagen

A full page contains 35 lines. There are, as might be expected, neither numerals, signatures, nor catchwords. On the reverse of fol. 165 and last, we read the ensuing colophon:

Presens hoc opusculū nō stili aut penne sus-
 fragio s; noua artificiosa q; inuencōe qua-
 dam ad eusebiam dei industrie per nicolaū
 bechtermūtze In Eltuil est cōsumatū Sub
 anno domini M. cccc lxxix ipe die scti boni-
 facij qui fuit quinta die mens; Junij
 Hinc tibi sancte nato cū flamine sacro
 Laus et honor dno trino tribuatur et vno
 Qui laudare piā semp nō linque mariam

After so particular a description of this very precious volume, it remains only to add that the present copy of it is of extraordinary condition and beauty. In elegant dark green morocco binding.

595. VOCABULARIUS RERUM. LATINO-TEUTONICUS. Printed by John Keller. Augsbourg. 1478. Folio.

This publication is not less curious and interesting than the preceding one. Its rarity is probably greater; since it is the only production which bears the name of John Keller as the printer of it. Zapf, Denis, Braun, and Panzer, have each noticed it, but in a comparatively superficial manner. See the *Annales Typog. Augst.* p. xxix, p. 20—and *Augsburgs Buchdruckergeschichte*, p. xxviii, 48—of the former; Panzer's *Annales der alten Deutschen Litteratur*, p. 109, and *Annal. Typog.* vol. i. p. 109; Braun's *Notiz. Hist. Lit. De Libror. Rar.* pt. i. p. 202; and the *Suppl. Maill.* p. 100. Morelli is also brief but emphatic: 'Longe rarissimus hic liber est, qui unus ex officina Kellerei Augustana hactenus innotuit.' *Bibl. Pinell.* vol. iii. p. 278.

This is a VOCABULARY OF THINGS which appertain to various Trades and Offices in life. Husbandry, astrology, music, robes, culinary utensils, and various miscellaneous articles, seem to have been alike familiar to Wenceslaus Brack, the author of it. In searching for descriptions of various trades, I looked for that of a *Prister*—in the hope that something might be obtained from it relating to the technical terms used in the infancy of the art—but without success. The recto of the first leaf is blank. On the reverse we read 'Registrum vocabularij sequentis;' in 3 pages. The first 7 or 8 lines of the recto of the 3rd leaf, where the work itself begins, are, in this copy, defective toward the end of them. The folios begin to be numbered on this third leaf. At fol. lx., reverse, we read—

¶ De nominibus librorum ecclesie
pertinentium ad cultum dei.

- n s. Psalterium . psalter . (the description follows.)
- n s. Antiphonarium . antiffnar . (d^e.)
- f p. Antiphona . antiffan . (d^e.)
- n s. Breuiarium . briueur . (d^e.)

n t. *Wifsale Wetsbuch* (*the description follows.*)

n t. *Graduale gradual* (*d.*)

n t. *Manuale . hant buch .*

The department which relates to Music, (fol. lxiiij, rev.) and which, as far as I can discover, has been overlooked by Hawkins and Dr. Burney, is rather curious. I subjoin a few of the words relating to FISHING: fol. lxxv, recto.

m t *Piscator . vischer .* (*the description follows.*)

f p *Plaga . netz .* (*d.*)

n t *Nethe gum* (*d.*)

f p *Macula . mas* (*d.*)

m . s . *Hamus . angel. Est ferrum recurvū quo capiuntur pisces et pducit hac. m . s . Ursus ber.*

As the bibliographer may be pleased with a fac-simile of the types of this rare volume, it is presumed that he will be gratified by that of the colophon—which is as follows :*

Finis vocabularius rerum
Ex officina Johis Feller
in Augusta . Anno dñi
M.CCCC.Lxxviij.

These characters are not very dissimilar to those used by Koburger and Creusners; and are sufficiently handsome. The impression has neither signatures nor catchwords. With the exception of the slight imperfection before-noticed, the present is a large and most desirable copy. In *rusia* binding.

* Some copies are noticed by Zopf as being dated MCCCCLVIIII; but this is plainly erroneous—an s being omitted—as all bibliographers allow.

596. URBANUS. INSTITUTIONES GRAECÆ GRAM-
MATICES. Gr. et Lat. *Printed by Aldus.*
Venice. 1497. Quarto.

We close this division of the work, confined to LEXICONS and GRAMMARS printed in the XVTH CENTURY, with the present very elegant production of the 'Aldine press.' The copy under description is of unusual beauty. On the recto of the first leaf, we read the title, thus:

INSTITVTIONES GRAECAE
GRAMMATICES.

The reverse of this leaf is blank. On the recto of a ii, is an interesting address of Aldus to Picius, concluding in the following manner:

Accipe igitur munusculū nostrum, qua fronte
cuncta literatorum soles, non qd te dignū sit, sed
quia tu humanissimus. Vale.

On the reverse is the alphabet, the Lord's Prayer, and an Ave Maria: all in Greek. On the recto of a iii, the Grammar begins with one of the ornamental capital initials with which the Lascaris of 149 $\frac{1}{2}$ commences. The general title prefixed to it is as follows:

Fratri Urbani bellunensis ordinis minorum
institutiones grammaticæ.

On the reverse of a liii, we observe a kind of synopsis, within ovals and embellishments, as if cut in wood. I subjoin an idea:

	εισερτρίστα	
φωτίστα.	γράμματα.	σύμφορα.

The Roman type has rather a worn appearance. The register, on the recto of B ix, informs us that the signatures run thus: a has 10 leaves—from hence, to j and k inclusively, 8 leaves to each signature. Then A and B: A 8, and B 10, leaves. On the recto of B x, beneath the word FINIS, are the register and colophon, thus:

a . b . c . d . e . f . g . h . i . k . l . m . n . o . p . q . r .

s . t . u . x . y . z . k . A . B .

Omnes sunt quaterni præter a . & B . quinternos .

Venetiis in ædibus Aldi Manutii Romani . M . IIID .
mense Ianuario.

Impetrauit ab . Ill . S . V . & in hoc qđ en cæteris suis .

The reverse is blank. Two leaves of

‘ Castigationes errorum, qui incuria contigerunt.’ &c.

close the impression. In the whole, as Renouard has observed, 212 leaves not numbered. The same authority informs us that this is a volume of extreme rarity; and that Erasmus, in one of his letters of 1499, says it was then impossible to procure a copy of it. *L'Imprim. des Aldes*, vol. i. p. 15-16. It is the *EDITIO PRINCIPES* of the work. The present extremely beautiful copy of it is in blue morocco binding.

MISCELLANEOUS
AUTHORS.



Miscellaneous Authors.

597. **ÆNEAS SYLVIUS. DE DUOBUS AMANTIBUS.**
(*Printed by Ulric Zel.*) *Without Place or Date.*
Quarto.

THE editions of the *Opuscula* of Æneas Sylvius, or Cardinal Piccolomini, afterwards **Pope Pius II.**, are almost innumerable. That this Pontiff was an exceedingly popular author in his age, is unquestionable—from the testimony only of upwards of five columns of Panzer's Index (vol. v. p. 8-10,) being filled with a list of the impressions of his works in the XVth century. His pieces were small, and therefore easily put forth; but none of them, as it should seem from the fore-mentioned authority, had experienced so general and so rapid a circulation as that of which we are about to treat. Notwithstanding there is an edition of his '*Miseria Curialium*' of the date of 1473, (vide p. 142, post) I conceive the present impression to be an anterior publication—as it bears the usual marks of having been printed by Zel about the years 1470-2. It is therefore, in all probability, the **EDITIO PRINCIPES** of the work. Panzer has made only one solitary reference, to the Weltenberg monastic library: vol. iv. p. 278. The volume is executed in the usual style of Zel's printing;—having 27 lines in a full page, and presenting us with ink of a fine jet lustre, upon paper of equal excellence. On the recto of the first leaf we read the following title:

**Ence Silvij poete Senensis. de duobz amanti-
bus Curialo ⁊ Lucretia. opusculū ad Marianū
Sosinū feliciter incipit. Prefatio.**

There are 23 lines below. In the account of the author, the publisher (on the reverse of fol. 2) gives us to understand that he is himself not insensible to the nature and effects of the tender passion :

Quid enī est. quod vel me iā pene quadragenariū scribere : vel te quinquagenariū de amore cōueniat audire ? Iuuenes alios res ista delectat. ⁊ tenera corda depascit. Senes enī tam pdonei sūt amoris auditores : q̃ prudentie iuuenes. Nec quicq̃ est senectute deformius : que venerē affectat sine viribz. Iuuenes tñ ⁊ aliquos senes amantes. amatos vero nullā.*

I select (promiscuously) from the text itself the following passage :†

* Sic.

† As a great portion of my readers may be attached to the pursuit of PORTRAIT COLLECTING, and may probably have sought a long time, in vain, for an early engraving of the above TWO LOVERS, it will afford no small satisfaction to such, to be presented with the ensuing representation of them, from a work of upwards of 300 years old, and of great popularity in former times. The fidelity of such representations is general, as well as of the subjoined in particular, I have not the temerity to question.

Duo amantes.



* Duo amantes hijs diebus in yndia fuerūt. Miles vñs xurialus noīe Sygimōdi imperatoris, curialis præcipuus. Et lucræcia in senā ethruie vrbe. antio denet. amboque

Ad hec lucretia sic Eſcripſit. Accepi lras
tuas. Jamq; nil ampli^o de lena queror. q me
ames nō magnifacio. q nec p̄mus es nec ſo-
lus. quē mea forma decepit. Multi ⁊ amauerūt
⁊ amāt me alij. ſz ut illorū ſic ⁊ tuus erit vacu-
us labor. Habere verba tecū nec poſſum nec
volo. Inuenire me ſolā niſi ſas h̄rūdo non
poteſ. Nite ſūt domus ⁊ abitus custodia clau-
ſi. Munera tua ſuſcepi. q oblectiuit me opus
illorū. &c.

Fol. xii. recto.

On the recto of fol. 36, and last, we read

Explicuit opusculū Ence Silvij
de duobus amantibus.

The composition of the work, as it appears from the termination,
bears date 1444—thus :

Ex Vienna.

quinto nonas julias. Milleſimo quadrigente-
ſimo quadrageſimo quarto.

The present is a fine sound copy, in red morocco binding.

ſpecioſiſimē. Verum lucretia mira pulcritudine precellens. Res arta ſcribē dū ægylamurduſ
illū daret. Ilj nique ceco amore aduiceſ ſolo vix exaſere. Et tandē ad cūcupiſcā
ſuā peruenire. Et cum ibidem per aliquot tempus dies ſuos deduxiſſent, ob ceſaris
abſentia, facta fuit ſeparatio. Ex qua itā uterque contraxit tritiā. quod lucretia poſt
longas lacrimas egrotuſſimē incidit. Et q cor ſuū aberat inter brachia matrī indignante
exaſit aīa. Eariuſ vero poſtquam obſe verū amatoſ cognouit. magno dolore per-
mota conſolationē vīx admiſit niſi poſtquam ceſar ex doculū ſanguine virginem caſtiſſimā
ſibi matrimonio coniūxit. Et quorum exemplis monetur. ut temperetis motibus ſtudeant.
Qui enim nūquam ſenſit amoris ignem aut lapſi eſt aut beſtia. Iſe nique per doctum
medullas non latet ignem ſuillan. horum hitoria rix non. ante poſſidentem polere
deſcripſit.

Chronicon Nurenbergense. 1493. fol. cccxv. rect.

598. ÆNEAS SYLVIUS. DE PUERORUM EDUCATIONE. *Without Name of Printer, Place, or Date; but probably executed by Ulric Zel in 1470. Quarto.*

The compiler of the *Crevenna Catalogue*, (vol. ii. p. 100, n°. 1875,) appears to agree with that of the *Cat. de la Valliere*, (vol. i. p. 413, n°. 1359,) in assigning this production to the press of Zel, and affixing to it the date of 1470. Both conclusions are probably not correct; but the description in the Valliere catalogue is preferable to that in the Crevenna. The treatise is short, and requires only a brief account. It is dedicated to Ladislaus, king of Bohemia, and has this prefix:

**Incipit Tractatus p̄ Eneā Sylviū editus ad
Regem bohemię Ladislaum.**

The whole is devoted to precepts for the education of youth, and appears to have been composed in 1450. On the recto of the 44th and last leaf we read this colophon:

**Explicit Tractatus p̄ Eneā sylviū editus ad
Regē Bohemię Ladislaum.**

The reverse is blank. A full page has 27 lines, and to each section a title is prefixed. The present is a large sound copy, in russia binding.

599. ÆNEAS SYLVIUS. EPISTOLA AD TURCAR. IMPER. MECHUMET. (*Printed by Ulric Zel.*)
Without Place or Date. Quarto.

This is probably the *EDITIO PRINCIPIS* of the work under description; and might have been executed about the year 1470. Laire describes a copy as containing, on the first leaf, the 24 last verses of the third Eclogue of Virgil; but in the present, and in Panzer's copy, no such extract is to be found. The Valliere copy was also without it. On the recto of the first leaf, we have this prefix:

Pius papa secundus eloquentissimus . q̄ obiit
Anno . M . cccc . lxiij . in . Anchona . dū pficisci
pposuerit contra turcos . composuit . ꝛc .

A full page has 27 lines. On the recto of the 53rd and last leaf, the conclusion of the text is as follows—without any indication of place, date, or name of printer, beneath :

**Ip̄s regnabit in eternū
cui ē honor ꝛ gloria in secundoꝝ secula Amen .**

The reverse is blank. See *Cat. de la Valliere*, vol. ii. p. 56, n°. 2338, where the tract is erroneously called an 'Oration'; *Index Libror.* vol. i. p. 48; and Panzer's *Annot. Typog.* vol. i. p. 325: where the description is more full and particular than usual, as the author of the work had a copy of it himself. The present is a fair sound copy, in old red morocco binding.

600. AENEAS SYLVIUS. AD TURCARUM IMPERATOREM MACHUMET. (*Printed by I. P. de Lignamine.*) *Without Place or Date.* Quarto.

I suspect that this impression—which is evidently executed with the types of I. P. de Lignamine, although the name of this printer be not subjoined to it—has escaped both Audiffredi and Panzer. It is evidently a different one from that which Denis describes at page 640, n°. 5645. There are neither numerals, catchwords, nor signatures; and a full page has 27 lines. The prefix is thus :

Pius papa secundus eloquentissimus qui obiit
Anno . M . cccc . lxiij . i Anchona . dum proficisci
proposuerit contra thurcos . composuit ꝛc .

In the whole, 53 leaves; having no imprint on the reverse of the 52nd; and on the recto of the 53rd a register, with this prefix :

Registrū sup epl'a pii ad thurcos

The present is a fair sound copy, in blue morocco binding.

601. ÆNEAS SYLVIVS. DE MISERIA CURIALIVM.
Printed by I. Philip de Lignamine. Rome.
 1473. Quarto.

EDITIO PRINCIPIS. Notwithstanding Audiffredi (*Edit. Rom.* p. 142-3) intimates that there may be 'another edition of this work, perhaps more ancient,' and promises to discuss the point of the relative antiquity of each, yet, at p. 377 of the *Edit. Rom.*, where such other edition is noticed, it is evident, from this latter having been executed by Planck, that it must be a considerably more modern one;—and Audiffredi, in his account of it, forgets what he had led the reader to expect. Another point also seems to have escaped the attention of this acute and learned bibliographer: which is, that, on examining the prefatory epistle of I. P. de Lignamine himself, it seems conclusive that there was no previous impression extant. This epistle is addressed to Francis Piccolomini, the nephew of the author, and contains the following passage:

- - - - Cum amicoꝝ nonnulli ad me nuper
 detulerūt: * utq; domi apud me imprimi pcurarē
 auide poposcerunt. Equidem qui mea sponte
 pfacile sigulis obsequor, huic amicoꝝ desyderio
 in occursum certe properaui: &c.

- - - - -
 Accipe igiŕ Cardinaliũ temporis huius lumen
 illustre & ornamētũ singulare: accipe tui ingenii
 effigiẽ. & in paruo munere: studiũ i te mei diues
 cerne testimoniũ. &c.

From which it is submitted that the author of this epistle must allude to a *Manuscript* of the work having been brought him to print, and that the second passage is clearly the language of a man who presents to his friend, or patron, the *first printed* specimen of the work alluded to. The Epistle has this prefix:

* Scilicet: 'De curialium miseria libellus'—

IOHANNIS PHILLIPPI DE
 lignamine siculi S. D. N. familiaris
 ad reuerendissimum dominū : dñm
 Franciscū picolominpū cardinalē
 Senensem.

The work begins on the recto of the second leaf, having 25 lines in a full page. There are neither signatures, numerals, nor catchwords; nor prefixes to the several chapters or sections. The type is similar to the fac-simile given at page 307 of the preceding volume. The concluding sentence of the work will excite a smile, when it is considered that the author of it afterwards sat in the PAPAL CHAIR, under the title of PIUS II. The colophon is subjoined; exactly as it appears in the original.

CONCLVSIO

Quod cum ita sit: relinquamus hoc pelagus in-
 quietū nosq; in aliam uitā redigamus: Namq; si
 pacē cupimus: si ociū diligimus: si nobis uiuere
 uolumus: si salutē animę quęrimus fugiēda sunt
 nobis atria regum: et aulici tumultus: in quibus
 nec requies nec bonarū artium exercitatio: nec
 uirtutis amor aliquis regnat: Sed auaritia tm̄:
 libido: crudelitas: crapula: inuidia: et ambitio
 dñatur. quibus uiciis q̄ sit deditus nullo se po-
 terit argumento tueri: quin apud uiros doctos
 et malus esse conuincať: et stultus. Vale uir nisi
 ex curialibus unus esses meo iudicio prudens.

Pridie kls febru. MCCCCxLv. ex Priich:.

MCCCCLxxIII. die terciā mensis
 marcii ipressus est hic libellus i domo
 Iohānis Philippi de lignami. familiaris
 S. D. N. Sixti quarti Pon. Maximi.

This impression is of considerable rarity. Maittaire has a brief notice of the title of it, in the Appendix of his Index, vol. ii. p. 492. The present is a fair sound copy, in blue morocco binding.

602. ÆNEAS SYLVIUS. *EPISTOLÆ IN CARDINALATU EDITÆ. Printed by Schurener. Rome. 1475. Folio.*

EDITIO PRINCIPES. This is one of the most elegant specimens of the press of Schurener de Bopardia, with which I am acquainted; a printer, who, however, with Laver, will never be much admired for the beauty of his typography. Having consulted Maittaire's *Anal. Typog.* vol. i. p. 353, Audiffredi's *Edit. Rom.* p. 174, the *Bibl. Pinell.* vol. ii. p. 247-8, (not p. 147 as Panzer refers to it,) and the *Bibl. Crecenn.* vol. iii. pt. ii. p. 163, n°. 5627,—which descriptions of the volume are comparatively brief—it only remains to submit the following compressed account of it. On the recto of the first leaf we read the title, thus:

Eneæ Siluii Piccolominei Qui et Pi
us Secūdus fuit Epistole in Cardi
nalatu edite . *Lege feliciter* .

Beneath, is the first epistle, dated 22 Dec. 1456. There are no pre-fices to the several epistles, but the pencil-numerals, in this copy, inform us that the impression contains 159 letters. On the recto of the last leaf, the last letter is dated March 1458: this is succeeded by the ensuing colophon:

Presens Liber Epistolarum familiarium Eneæ Sil
uii Piccolominei qui et pius secundus fuit: in Cardi
nalatu editarum Impressus est Rome per Magistꝛ
Iohannem Schurener de Bopardia . Anno Iubilei et
a Natiuitate dñi . MCCCCLXXV . Die . XIII . Men
sis Iulii . Sedente Clemētissimo Sixto Papa Quarto
Anno eius felici Quarto.

A full page contains 35 lines. There are neither signatures, numerals, nor catchwords. The present fine copy is very elegantly bound in blue morocco.

603. ÆNEAS SYLVIUS. EPISTOLÆ IN PONTIFICATU
 EDITÆ. Printed by Zarotus. Milan. 1481.
 Folio.

Zarotus had previously published an impression, in the year 1473, which, as well as the present, is noticed by Saxius, *Hist. Lit. Typog. Mediol.* p. DLX, note l; p. DLXXXIII, note o. 'The present is justly called by him 'nitidissima editio, rotundo optimo caractere.' Few of this printer's books, executed in the Roman letter, present a more agreeable appearance of a round and legible type upon strong mellow paper. On the recto of the first leaf is the prefix:

PII SECVNDI PONT. MAX. DE CONVEN
 TV MANTVANO EPISTOLA PRIMA.

Below are 30 lines. These Epistles may be called *Pontifical*;—having been composed while the author was Pope Pius II. If this inference be correct, Panzer is erroneous in classing this impression among the works executed during the author's Cardinalship. The colophon to Schurener's edition, and the above title to the present one, seem to designate the respective class of each. The signatures of this edition run in eights, except a and u; the former of which has 9, and the latter 6, leaves. On the recto of u 6, is the colophon, thus:

Has Pii Secundi, pont. Max. epistolas q̄diligentissime castiga
 tas per Petrum augustinum philelfum impressit Mediolani
 Antonius Zarothus opera & impendio Iohannis legnani .
 Anno domini . M . cccclxxxi die . xxxi . Maii .

The reverse is blank. A table on 2 leaves, and a register on a third and the last leaf, terminate the volume. The present is a fine clean copy, from the Alchorne Collection, and is in russia binding.

604. **ÆNEAS SYLVIUS. EPISTOLÆ ET VARIÏ TRACTATUS.** *Printed by John de Vingle. Lyons. 1497. Folio.*

On the recto of the first leaf, printed in red, in 3 lines, we read the following title: 'Varii Tractatus et Epistolæ Pii Secvndi Pontificis Maximi ad diversos in quadruplici vite ejus statu transmissæ; collectæ dispositæ et argumentis illustratæ a Nicolao de Wille.' A table of 5 leaves follows. Then, an address of Ambrosius Archibius of Milan, dated Dec. 1496. Next, an account of Æneas Sylvius—one leaf: reverse of it blank. On a, begins the first Epistle. On the recto of o v, is the colophon, ending thus:

**Impressæ Lugduni
per Johannem de Vingle. Anno domini. M. cccc. lxxxvij. Die octava Nouembris.**

This volume is executed in a small Gothic type, closely printed, having blooming capital letters. In calf binding.

605. **AGENDA ECCLESIE MOGUNTINENSIS.** *Printed at Mentz. 1480. Quarto.*

Denis and Zapf both rely upon Würdtwein; but the description of each of these three bibliographers is rather meagre and uninteresting. Consult the *Bibl. Mogunt.* p. 120-1; *Suppl. Maitt.* p. 111, n°. 777; and the *Buchdruckergeschichte von Mainz*, 1790, 8vo. p. 90. Panzer has contented himself with these authorities only.

This publication is a RITUAL OF BAPTISM* to be observed in the cathedral, and other churches, of Mentz. The first thing that strikes a typographical antiquary is, the similarity of the types to those of the Mazarine Bible of 1455-6 (see the fac-simile of the latter at p. 4 of vol. i. of this work) and the extreme unskilfulness of the press-work; comprehending a quantity of red type—which, with the black, seems to have been executed after the fount of letter had been much used and injured. The capital initials, where both red and black ink are

* 'Circâ divinisimam dispensationem Baptismi sacramenti' *Prof. Adrem.*

introduced in the same letter, are sufficiently curious; but of these, as well as of the large wood-cut at the end, fac-similes are reserved for a future work.

On the recto of the first leaf, without prefix, we read as follows:

**Dietherus dei gratia Sancte Mogunti
nēsis sedis. Archiepiscopus Sacri ro
mani imperij per germaniam archi-
cancellari⁹ &c. &c.**

This address ends on the recto of the second leaf. Below, in red, we read

**Oportum ante omnia durimus
pro rubioribus ⁊ adhuc spfiorib⁹
sacerdotibus quedam prenotanda**

There are, occasionally, interlineations; and a full page contains 28 lines. On the recto of the last leaf we notice a large wood-cut of *St. Martin*, who is sitting in a Gothic chair, and turning a little to the left—his left hand is elevated, about to fall upon a lame mendicant (whose crutch lies transversely beneath him) kneeling, and soliciting alms. Above this sainted bishop, to the right, are the arms of the metropolitan church; to the left, are those of the archbishop Dietherus, the author of the compilation. Below *St. Martin*, are the arms of *Bernard de Breidenbach* (at that time a canon of the cathedral of *Mentz*) and of *Camerarius*.* I should add, that the figures of the bishop and beggar are enclosed within a Gothic-shaped arch, having a flowery ornament running in the middle of it. Beneath the entire decoration is the colophon, thus:

**Anno dñi. Mccccxxx. tercio k̄las Julij. p̄sens clay
diuinū q̄ opus. in p̄clsa C̄nitate Magūtina. p̄st-
dente dino Diethero archiepo magūtino Ad dei
laudē et gloriā feliciter est consummatū.**

* Vid. *Sigilla Cameracorum et iudicum Moguntiorum* aro. 1. uti et *God. tom. ii.* p. 477: *WURTEIN*. A fac-simile of the seal of *Eberhardus Camerarius* of *Mentz*, an ancestor of *Gutenberg*, is given in the title-page of *Wurtein's* book.

This copy, probably like a great number of them, is printed upon thick VELLUM; and appears to have been much used. It is in blue morocco binding.

606. ALBERTUS DE FERRARIA. DE HORIS CANONICIS. *Printed at Louvain in 1485. Quarto.*

It is not vaguely surmised by Denis (*Suppl.* p. 198, n°. 1532) that this neatly executed, and rather curious tract, is printed with the types which John de Westphalia was in the habit of using. On the recto of the first leaf we read the title, as follows:

**Tabula composita a domino Alberto de ferrari,
is utriusq; iuris doctore de placentia super infrascripto
opusculo.**

De horis canonicis.

The signatures, A to D, run in eights; A i and D viij being each blank. On the recto of D vij is the colophon, thus:

**Explicit libellus de horis dicendis impressus Io
uani anno Domini M.cccc.lxxxv.**

Panzer quotes Denis and Viss. p. 21, (on the authority of Denis) as well as Laire, vol. ii. p. 87: in which latter authority no conjecture about J. de Westphalia is submitted. The present neat and clean copy was placed in this collection through the kindness of my friend the Revd. D. McNeill of Edmonstown, in Ireland. It is in black calf binding.

607. ALBERTUS MAGNUS. DE ADHAERENDO DEO.
*Without Name of Printer, Place, or Date,
Folio.*

Laire, with great probability, assigns this volume to the press of *Guthier Zeiser*; observing that the type ['Character elegans et quadratus'] is similar to that with which this printer executed the '*RESPONSIO MUNDI*' of ISIDORE, in 1472: vide post. Denis, it should seem, has given rather an imperfect description of it; but I see no

reason to admit Laire's doubt of the accuracy of Denis's information, who informs us that a copy of this impression was purchased in the year 1470. *Suppl. Maitt.* p. 484, n°. 4128. There is every appearance of its being an early effort of the press of G. Zainer. The types are evidently quite new, although the press-work is not very exact. See the *Index Libror.* vol. i. p. 77-8. What is uncommon, it has an ornamented wood-cut border round the first page, and the first capital initial of the text is also an ornamental one. The prefix and commencement of the text are as follows:

INCIPIT. LIBER. ALBERTI. MAGNI. ORDINIS
PREDICATORVM. DE. ADHERENDO. DEO.
NVDATO. INTELLECTV. ET. AFFECTV. ET.
VLTIMA. ET. SVPREMA. PERFECTIONE. HO
MINIS. QVANTVM. POSSIBILE. EST.

C Ogitanti michi aliquid vltimate in quā
tum possibile est in huius exilii: & per
grinationis in moratiōe depigere scriptitā
&c. &c. &c.

A full page (fol. 4, recto) has 33 lines; and to each chapter is a prefix in lower-case roman type. On the reverse of fol. 13, the subscription is thus:

Finit tractatulu. Magni Alberti

Some opuscula of GERSON and BONAVENTURE succeed; for each of which see below.* The present copy is in the most desirable condition; and is bound in blue morocco.

* The first Opusculum, by GERSON, has this prefix:

INCIPIT. TRACTATVLVS. DE. REMEDIIS.
CONTRA. PVSSILLANIMITATEM. SCRVPV
LOSITATEM. CONTRA. DECEPTORIAS. IN
IMICI. CONSOLATIONES* ET. SVBTILES. EI
VS. TENTACIONES. PER. ILLVMINATISSI
MVM. MAGISTRVM. IOHANNEM. GERSON
DOCTOREM. SACRE. THEOLOGIE. CONCELE
LARIVM. PARISIENSEM. EDITVS

On the reverse of the 8th leaf,

* Sic.

† Sic.

‡ Sic.

608. ALBERTUS MAGNUS. LIBER AGGREGATIONIS,
&c. Printed by Peter de Heidelberg. Bologna.
1482. Quarto.

Either this, or the preceding impression by Schriber, of 1478, was in all probability the one from which *Machliss* put forth his own edition; to be noticed in the subsequent pages of this work. The volume is executed in double columns, and has the following title on the recto of a:

**Liber aggregatōnis seu liber
secretorum Alberti magni de
virtutibus herbarū . lapidū . ⁊
animalū quorūdam incipit. Li
ber primus de viribus quarū
dam herbarum.**

Explicit tractatus de remediis contra pestilantiam seu
pulsitatem et decrepitas inimici circulations et subiles eius
temptationes venerabilis Magistri Iohannis Gerson Cancellarii
parisiensis: Finit feliciter

On the recto of the following leaf commences a tract of BONAVENTURE:

**INCIPIT . EPISTOLA . DOMINI . BONAVENTV
RE . CARDINALIS . DE* MODO . PROFICIENDI
COMPENDIOSO.**

On the reverse of the 6th leaf:

**Epistola domini Bonaventuræ Cardinalis. De
modo proficiendi compendioso: Finit feliciter**

A third treatise begins on the succeeding leaf:

**BREVIS ET UTILIS DOCTRINA IUVENVM:
DOMINI BONAVENTVRE CARDINALIS: OR
DINIS MINORVM INCIPIT FOELICITER**

Another head title, on the reverse, informs us that the treatise is 'DE INFORMATIONE
IUVENVM ET NOVICIORVM.' 12 leaves. On the reverse of the 12th:

**De informatione noviciorum et iuvenum domini bonave
ture Cardinalis ordinis fratrum minorum. Finit feliciter**

A table of the contents of the volume is on the recto of the last leaf.

* Sic.

On b 2, recto, the cure of the melancholy or ague is said to be effected by holding the 'lapis lazuli' in the hand:—'Et est certum expertum quod curat melancoliam et quartanā.' On the reverse of e v, (28 leaves) is this colophon:

Impressum est quidez hoc
opus per Magistrū Petrū
de Heydelberga . in Inclypta
ciuitate Bononie* . Anno do
mini M . cccc . lxxxii .

The reader may consult a copious notice of the various rare and early editions of the works of the distinguished author of this treatise, in the second volume, p. 16-19, of the recent edition of our *Typographical Antiquities*. The present is a fair copy: in calf binding.

609. ALPHONSUS. TABULÆ ASTRONOMICÆ. *Printed by Ratdolt. Venice. 1483. Quarto.*

EDITIO PRINCIPIS. I have examined Maittaire, vol. i. p. 442, Engel, *Bibl. Select.* p. 5, Clement, *Bibl. Curieuse*, &c. vol. i. p. 209, note (17,) Wolfius, *Bibl. Hebraic.* pt. i. p. 894, Freytag's *Adpar. Litterar.* vol. iii. p. 735-8, and Fossi's *Bibl. Magliabech.* vol. i. col. 78; and find Freytag and Fossi to be as copious and instructive (especially Freytag) as Engel, Clement, and Wolfius, are brief and unsatisfactory. Neither Seemiller, (*Incunab. Typog.* fasc. ii. p. 136,) nor Panzer, (vol. iii. p. 188,) refer to Freytag; who has almost exhausted the anecdotal history of these tables—which are reported to have been composed by יְהוֹשֻׁעַ בֶּן־נוּחַ (R. MOSES ex KIRIATH JEARIM,†) and to have cost the Castilian Monarch, Alphonsus X. 400,000 ducats in causing them to be translated into Latin. The preface to this impression is by Alphonsus himself—'qui grauioribus regni curis neglectis, cælestium siderum contemplationi se totum addixit,' &c. says Fossi. We may be brief in our description of this elegantly printed volume. The title is as follows:

* Sic.

† An author, who appears to have escaped Rossi in his *Dizionario Storico Degli Antichi Ebrei e delle loro Opere*. Parma, 1802, 8vo. 2 vols.

**Alfontij regis castelle illustrissimi celestia motuū
tabule: necnō stellaz fixarū lōgitudines ac latitudines
alfontij tpe ad motus veritatē mira diligētia reducte.
Et pmo Joānis saroniēsis in tabulas alfontij canōes
ordinati incipiūt faustissime.**

The preceding is on a 2 recto; printed in red. On c recto the tables commence, and conclude at the bottom of m vj recto, in eights: i, k, and l, are sometimes omitted to be marked.

**Finis tabularū astronomicarū Alfontij regis castelle.
Impressionem quaz emendatissimā Erhard⁹ ratdolt
augustensis mira sua arte sua ⁊ impensa foelicissimo
sidere complere curauit. Anno salutis 1483 Sole in.
20. gradu Canceri gradiente hoc ē. 4. noī. Julij. Anno
mundi. 7681. soli deo dominantī astris Gloria.**

This is a fair sound copy (in red morocco binding) of a book which must have exercised an unusual portion of skill and care in the printing of it.

610. ANTHONINUS. (ARCHIEP.) CONFESSIOALE.
Printed in 1487. Quarto.

Panzer, *Annol. Typog.* vol. iv. p. 43, n°. *335, is brief in his account of this neatly executed volume, which is printed throughout in double columns, having the title

Confessionale Domini Anthonini

in large lower-case characters, on the recto of the first leaf. After cxxxviiij numbered leaves, there are 5 leaves of a table, presenting us, in 9 lines, on the recto of the last of these 5, with the following colophon:

**Utilissima confessionalis summula. a Reverendissimo
in Christo patre et dño. dño Anthonino florentinoz,**

archiantistite edita. magnog; labore demio reniga*
et titulata fuit feliciter. anno domini MCCCCLXXVij.
prie die vero kalendaꝝ Julij.

The present is a clean sound copy, in dark calf binding.

611. THOMAS AQUINAS. DE ARTICULIS FIDEI, &c.
(Printed with the Types of Gutenberg). Without
Name of Printer, Place, or Date. Quarto.

Fischer places this as the last article in the list of books printed by Gutenberg; and conceives that it was executed before the year 1460. Seemiller, on the contrary, affixes the date of 1470 as that of its execution. This latter conclusion appears to me to be more reasonable. The work is printed with the same types, and in the same manner, as the 'Tractatus Rationis et Conscientiæ of Mathias de Cracovia:' see post. Those who have not the *Momemens Typographiques de Gutenberg* by Fischer, p. 86-8, may consult the authorities referred to in Panzer, vol. ii. p. 137-8. It is perhaps the safer position to advance, that this small volume is printed with the same types as is the VOCABULARY OF BECHTERMUNTZE, of 1469, and described at p. 129 ante; but the types here appear to be considerably worn, and were therefore probably used at least as late as this latter period. The reader will remember that the types of Gutenberg and Bechtermuntze are one and the same: see p. p. 35, 129, ante. Laire has erred strangely in saying that 'the fount of letter is similar to the small one used by Schoeffer, in the year 1467.' *Index Libror.* vol. ii. p. 260. On the recto of the first leaf, without prefix, we read the opening thus:

Œstulat a me uestra dileccio. ut de ar-
ticulis fidei et ecclesie sacramentis ali-
qua vobis compendiose p memoriali
transcriberem cuꝝ dubitacõnibus que
circa hec moueri pñt Tercũ cũ omne theologo
rũ studiũ uſetur circa dubitacõnes contingen-
tũ. &c. &c. &c.

There are 34 lines in a full page. On the recto of the 13th and last leaf, we read this colophon:

**Explicit Summa de articulis fidei et ec-
clesie sacramentis. edita a fratre tho-
ma de aquino. ordinis fratrum predi-
catorum. Deo Gracias.**

There are, of course, neither signatures, numerals, nor catchwords.
The present is a beautiful copy, splendidly bound in blue morocco.

612. THOMAS AQUINAS. SECUNDA SECUNDÆ
PARTIS. *Printed by Schoiffer. Mentz. 1467.*
Folio.

It is doubted, by Panzer, whether this impression, or a dateless one by Mentelin, be the EDITIO PRINCIPIS of the work. Whichever take precedence, there is every reason to consider the present as a rare and extraordinary production of the press of Schoeffer. Indeed, whoever examines the several volumes here described, of this portion of the works of Aquinas, must be astonished at the perseverance of our early printers in putting forth such a vast mass of press-work — which, however in former times it may have met with readers, is not likely again to experience so favorable a reception. It is hardly possible to cast the eye over eleven columns of an Index of the Publications of Thomas Aquinas, in the XVth Century — as seen in Panzer's fifth volume — without being astonished at the intellectual fecundity of their author, and at the popularity of his works. His 'Prima, and [Partes] Secunda, Duodecim Quodlibets,' and 'Opus Quarti Scripti,' to mention no others, might have furnished amusement to our ancestors; but, in the present day, they seem to be ridiculed or forgotten. The schools of Aquinas and Dun Scotus have fortunately long ceased to exist. But our business is with the volume before us. On the recto of the first leaf, without prefix, the first column commences thus:

**Est omnē cō-
sidera cōem de
virtutibz et vi-
cijs. et alijs ad
materiā morālē
kc. &c. &c.**

A full column has 59 lines. On the reverse of fol. 952, we read the following colophon :

Hoc opus preclarū scd'a scd'e bñ thome de aquino
Alma in vrbe moguntia indite nacōis germanice.
quā dei clemētia. tā alti ingenij lumē. dono q3 gra-
tuito. ceteris terrarū nacōib3 pferre illustrareq; di-
gnatus est. Artificiosa quadam adimencōne im-
primēdi seu caracterizādi ab3q; vlla calami exaraz-
atione sic effigiātū. et ad eusebiā dei. industrie est
summatū per Petrū schoiffher de gernshheim. An-
no dñi. M.cccc.lxxij. sexta die mensis Marcij.

The shields, in red, are below. Six leaves of 'Questions,' sufficient to distract the best-ordered understanding, follow; on the recto of the 6th of which, at bottom, the subscription is thus :

Explicit ordo et signatio questionū scd'i libri se-
cūde ptis bñ thome de aquino. bñdictus deo Amē.

Like the ensuing editions from the Mentz press, this volume is printed in the small (Durandus) type, upon paper of admirable tone and texture. Schwarz and Würtwein mention a vellum copy of it 'of the largest size,' in the Cathedral Library at Mentz. The latter gives us only the colophon; and the former seems to depend much upon Gudenus. *Prim. Quæd. Doc. de Orig. Typog.* pt. ii. p. 22; *Bibl. Mogunt.* p. 89. A copy of this edition was sold for 500 livres at the sale of the Library of Cardinal de Lomenie de Brienne: see *Laire's Index Libror.* vol. i. p. 65. Also Panzer, vol. ii. p. 117. The present is a large and magnificent copy of it; bound in russia by Walther.

613. THOMAS AQUINAS. OPUS QUARTI SCRIPTI.
Printed by Schoiffer. Mentz. 1469. Folio.

We pursue the chronological order, rather than that 'according to the subjects,' in our account of the impressions of Thomas Aquinas in the present Library. We have here another striking specimen of the diligence and skill of the early Mentz press. This volume is executed in the same character and manner, and upon the same thick paper, as the preceding one. Maittaire, Schwarz, Seemüller, and Braun, have each given the colophon. The first column contains 60, and the second and every full column 61 lines. On the recto of the first leaf, without prefix, we read the commencement thus :

¶It verbū suū
 et sanauit eos
 et eripuit eos
 de intericōnibz

A table occupies the last 7 leaves : on the recto of the 7th of which, at the bottom of the first column, is the following colophon :—printed in red ink, in a type precisely the same as that used in the Bible of 1462.

Preclarū hoc opus quartiscripti sci tho-
 me de aquino. Alma in verbe mogūtina. in-
 clite nacōis germaice. quā dei clemētia tā
 alti ingenij luīne. donogz gratuitu. ceteris
 terraz. nacōibz pferre. illustrae'qz digna-
 ta ē. Artificiosa quādā adinuencōe impri-
 mendi seu caracterizandi absqz vlla calami
 exaracōne sic effigiātū. et ad eusebiā dei in-
 dustrie est cōsūmatū. p petrū schoiffer de
 geruszhem. Anno dñi millesimo quadrin-
 gesimosexagesimonono. Tredecima
 die Iunij. Sit laus deo.

The shields, in red, are beneath. Consult the authorities in Panzer, vol. ii. p. 119. This is also a fine large copy : in russia binding.

614. THOMAS AQUINAS. CONTINUUM IN QUATUOR
EVANGELISTAS. *Printed by Sweynheym and
Pannartz. Rome. 1470. Folio. 2 Vols.*

These ponderous tomes present us with the FIRST IMPRESSION of the work under description. On the recto of the first leaf of the first volume, we read this prefix:

**Diui Thome Aquinatis continuum
in libꝛ Euangelii Sedm Mattheū .**

There are 43 lines below: a full page comprehends 46 lines. On the reverse of fol. 247 (pencil-numerals) the commentary upon St. Matthew ends. It is followed by 2 leaves of a table, the second of which has the reverse blank. Next follows an epistolary address:

[R]Euerendo in xpo patri dño Ambaldo : Basilice .

containing 29 lines, and ending with the word ' coprehēdat ; ' when the Gloss, or Commentary upon St. MARK begins, without any prefix. This latter Commentary occupies 75 leaves. It is closed by the following well-known colophon :

**Aspicias illustris lector quicumq; libellos.
Si cupis artificum nomina nosse : lege .
Aspera ridebis cognomina Teutona : forsan
Mitiget ars musis inscia uerba uirum .
Conradus suueynheym : Arnoldus pānartzq; magistri .
Rome impresserunt talia multa simul .
Petrus cum fratre Francisco Maximus ambo
Huic operi aptatam contribuere domum .
M . CCCC . LXX .**

Another leaf, half filled only by a table, closes the first volume ; which has, in the whole, 325 leaves. On the recto of the first leaf of the second volume, we read the title to the Commentary upon St. LUKE, thus :

**Super Euangelio Sancti Luce
Continuum Sancti Thome .**

The second volume of this magnificent copy has, unfortunately, very clumsily executed ms. running titles throughout; and the paper has also a strong original fox-y stain. The folios are numbered by the same unskilful hand; from which we gather that St. Luke comprehends 184 leaves—having, on the reverse of the 184th, this subscription:

Recognitum Rome a Io. Andree. Ep̃o Alerieñ. et
absolutū Die decima Octobris. M. CCCC. LXX.

LECTOR VALE.

A blank leaf ensues. On the recto of the succeeding leaf, is the prefix to the Commentary upon St. JOHN, thus:

Beati Thome Aquinatis Continuum
in Euangelium Sancti Iohannis.

This Commentary occupies 156 leaves. On the reverse of the 156th, is the table for St. Luke, ending on the recto of fol. 158—when that for St. John begins. This latter table concludes on the recto of the ensuing, or 159th leaf from the commencement of the Commentary upon St. John. Afterwards follows this colophon—concluding with a line indicative of the repose and prosperity of the church and state:

Imp̃ssū Rome opus in domo Petri & Fr̃cisci de Maximis
Iuxta campum Flore: presidentibus magistris Conrado
Suueynheym et Arnol̃do p̃anartz Anno dominici natalis.
M. CCCC. LXX. die. VII. decēbris. S. D. N. Domini
Pauli. II. Veneti Pont. Max. Anno. VII.

Vrbe et Ecclesia florente

The reverse is blank; making, in the whole, 344 leaves to the second volume. This work is a magnificent specimen of the printing of the first Roman press. If the second volume under description were equal to the first, few copies would exceed it in amplitude and condition. Audiffredi mentions a very splendid copy, in the Casanatensian Library, having the first page of each volume almost entirely filled by an elegant illumination. *Edit. Rom.* p. 65-7.

Clement has a notice of this work (quite in his own style,) with which the reader may like to be gratified. 'All the books printed by Sweynheym

and Pannartz, (says he,) are very rare, because these printers struck off but few copies. As they printed exceedingly well, their publications are much sought after by connoisseurs. Of this work they executed but 275 copies,* as we may observe from Maittaire, tom. i. p. 14. Judge, from this, whether it ought not to be rare, after the lapse of 290 years, when every opportunity must have been afforded of secreting it in the libraries of convents, from whence it could never be taken out without some particular accident!!' *Bibl. Curieuse*, vol. i. p. 448. Clement is unusually meagre in his account of the early impressions of Aquinas; and when he wrote the preceding sentence, he little dreamt of the dissolution of the order of the Jesuits, which laid open the treasures of their libraries to enrich almost every eminent public and private Collection in Europe. The present fine copy is bound in blue morocco.

615. THOMAS AQUINAS. PRIMA PARS SECUNDÆ
PARTIS. *Printed by Schoiffer. Mentz. 1471.*
Folio.

This is the FIRST EDITION of the work with the above whimsical title; to which Maittaire, vol. i. p. 321, has erroneously affixed the date of 1472: but at p. 772, note 4, of the same volume, he correctly assigns to it that of 1471, on the authority of the *Bibl. Peter.* p. 11. It is clear, therefore, that he had never seen the edition. Braun, *Not. Hist. Lit.* pt. i. p. 140, notices the ignorance both of Quetif and Maittaire concerning this impression; but refers erroneously to p. 89, instead of to p. 102, of the *Bibl. Mogust.* of Würdtwein. This latter bibliographer subjoins a curious extract from the '*Necrologue de l'Abbaye de St. Victor de Paris, 1471, 3 Kal. Nov.*' relating to a purchase of the Epistles of St. Jerom, printed by Schoeffer and Henlis, UPON VELLUM, for 12 crowns. The account of Würdtwein is, otherwise, sufficiently barren: nor are the accounts of Schwarz and Seemiller much more satisfactory. There is no necessity for dilation here. On the recto of the first leaf, we read this prefix (printed in red,) and what follows:

* Clement says '550 copies of the work'; but he has mistaken the number of the two volumes together (the usual mode of computation, as set forth in the list of these printers—see vol. i. p. 160-1.) for that of the entire work; which must necessarily be half; namely, 275.

**Incipit prima pars secunde edita a fratre
Thoma de Aquino. Questio prima.**

via sic da-
masceus
dicit. homo
factus ad
imaginem
kc. kc. kc.

A full page has 61 lines. The text ends on the recto of fol. 169; and is followed by a table of 4 leaves. On the reverse of the 4th of this table is the colophon—precisely similar to those of the works published in 1467 and 1469, (see p. 155-6 ante,) with the exception only of the date, which is thus:

- - - Anno dñi millesimo quadringentesimo
septuagesimo pmo. Octava die nouembrijs
Sit laus deo.

This colophon is printed in black, in the middle size type of Schoeffer; of which we have so many specimens in the *REDIMENTA GRAMMAT*: see p. 69 ante. Beneath, are the shields in red. The present is the most beautiful of the whole of these copies of the work of Aquinas. It is large and clean, with numerous rough fore-edges. In Russia binding.

616. THOMAS AQUINAS. QUODLIBETA DUODECIM.

Printed by Sensenschmid and Frisner. Nuremberg. 1474. Folio.

The earliest impression of this singular work was executed by Therhoernen at Cologne, in 1471: see Panzer, vol. i. p. 275. The present is one of the finest productions, with which I am acquainted, of the press of Sensenschmid; or rather, perhaps, of that of Frisner de Bunsidel: since the types used by the former artist, in the 'Margarita' of Eyb—see post—seem to be exclusively his own; and are greatly inferior to those of the present performance, which have an appearance of the Gothic characters of Günther Zainer about them. The ink

is richly black, and the paper of a pleasing mellow tone, and of remarkable stoutness. The impression is executed in double columns. At the top of the first column, printed in red, we have this prefix :

Summa de quolibet Thome Aquinatis, fratris sacri Ordinis Predicatorum, Viri quidem sanctitate et scientia prestantissimi incipit feliciter ;

On the recto of fol. 132, and last but three, (which three leaves contain a table), we read the following colophon, printed in red :

Beati Thome Aquinatis quodlibeta duodecim expliciunt feliciter per Johannez senfenschmid urbis Burgenberge civis, Industriosum impressorie artis magistrum et Andream frischer de Bunsidel impressoriorum librorum Correctorem Anno A natiuitate domini. M.CCCC.lxxiiij. decimo septimo Calendas Maii

An advertisement, also printed in red, is below ; in which the printers crave pardon for errors committed, and state the various authors and grammarians they have consulted for the better understanding and illustration of the work. The whole will be found in Freytag's *Anslect. Literar.* p. 988 : where, although the account of this impression be full and explicit, there is an error in the colophon, assigning the date of 1473 as that of the printing of it. Panzer properly corrects this. Maittaire appears to have never seen the volume : vol. i. p. 773, note 7 ; but Leichius has a particular notice of it. *Typog. Lipsiens.* p. 4, note 4. The present is a beautiful copy ; bound in russia.

617. THOMAS AQUINAS. DE EUCHARISTIA. Without Name of Printer, Place, or Date. Quarto.

This tract is printed with NICOLAUS DE LYRA 'De Idoneo Ministrante et Suscipiente idez Sacramentum ;' and with a third treatise 'alicuius docti collectoris de expositione diuine orationis . scilicet Pater Noster, &c.' The full title of the treatise of Aquinas, is 'De Mirabili Quiddi-

VOL. III.

T

tate et Efficacia Venerabilis Sacramenti eucharistie.* The three tracts extend as far as D iv, in eights. The register concludes on the recto of D iijj:

Explicit registrum huius libelli

A fair sound copy; in dark calf binding.

618. ARETINUS (LEONARDUS BRUNUS). COMEDIA.

Printed in the Sortensian Monastery. 1478.

Folio.

THIS FIRST EDITION of the Comedy of Calphurnia and Gurgulio is equally curious and rare; and, with the *TERENCE* described at page 421 of the preceding volume of this work, are the only publications known to have issued from the Sortensian Monastery. The reader will compare the fac-simile given at p. 422 (*ibid.*) with the subjoined fac-simile, and immediately acquiesce in the conclusion of both being executed at the same press. I have before intimated that the Terence might have been an anterior production; but if the copy in the Harleian Catalogue, vol. i. p. 171, n°. 3569; vol. iii. p. 76, n°. 931, described as containing both these authors in the same volume,* were in a very ancient binding, such intimation is probably incorrect:—and the Terence cannot be of a more early date than the work under description. On the recto of the first leaf we read a poetical prologue or prefix of 12 verses. Beneath, the text commences thus:

a Dolefcens qdā noīē gēc⁹ fili⁹ cuiusdā senis
 Qacharp se jn agro juscūlano exccruciantis, die dā
 qdam jret jn deoz delubra / vidit poliscenā facie luculētā
 filiā Calphurnie. qua vīsa subito amore concaluit,
 fcefrabat mor amorē suū Gurgulini pfidi &c.

A full page, like the Terence, has only 19 lines; and the impression is divested of signatures, numerals, and catchwords. In the whole, there are 14 leaves; having 14 lines on the reverse of the last. Beneath

* Maittaire describes them as in one volume; vol. i. p. 391. The author of the *Harl. Cat.* vol. iii. p. 76, is erroneous in saying that Maittaire had no knowledge of these works.

the 14th line, and printed more closely together than the body of the text, we observe the colophon in one line, and two thirds of another —of which the ensuing is a fac-simile, but necessarily shortened in the length of each line :

**Finit felicitè leonard⁹ Drēcīn⁹ in monasterio /
Sorten. Anno dñi m̄ cc° q̄drīngētesimo septua
gesimo octavo .**

La Serna Santander, and many of the old bibliographers, were ignorant of this rare and precious specimen of typography. Brunet mentions it at p. 55 of vol. i. of his *Manuel du Libraire*. See also Panzer, as below.* The present is a fair sound copy, superbly bound in green morocco. It was, formerly, like the Harleian copy, bound with the Terence (printed at the same place) in wooden boards, covered with calf.

**619. HENRICUS ARIMINENSIS. DE QUATUOR VIR-
TUTIBUS CARDINALIBUS. Printed at Spire.
Folio.**

In our account of the two dateless editions of this work (the one printed at Spire, and the other at Strasbourg) the order of Laire is followed; and the Spire impression has, in consequence, the precedence: although I am far from being strenuous in support of such arrangement. The edition under consideration has been often and well described. Maittaire relies upon the authority of Marchand; who, mistaking probably the date of the compilation of the Index, for that of the printing of the volume, places it under the year 1472. *Hist. de L'Imprim.* p. 60. The same bibliographer refers to the *Annotat. Litt.* vol. iii. p. 102; but on consulting this volume (edit. 1730) I find no such book in the page referred to, nor any mention of it among the early printed books of Raymund de Krafft, between the years 1469 and 1473; see p. 121, 130, of the same volume. Marchand thought the book was printed 'by Peter Drach, Burgomaster of Spire, the only known printer of that city in the XVth Century.' *Ibid.*

* 'De Monasterio Sorteni—nihil habeo quod dicam.' *Annal. Typog.* vol. i. p. 94. no. 515.

† Marchand is properly corrected by the Abbé St. Leger, in his *Supplément*, p. 23-4.

It is a little difficult to state the result of Clement's researches; who, it is evident, never saw the edition, under notice, and who relies upon the authority of Sincerus for its existence. Simler first mentions the existence of the Strasbourg edition; and Frisius, after him, in the *Bibl. Gæsser.* edit. 1583, p. 322. Bünneiman also saw the Strasbourg edition, and described it in his *Program. de Bibl. Minsens.* 1719, 4to. fol. C. 2. The Strasbourg Edition of the supposed date of 1472, noticed in the *Bibl. P. Leyser*, 1729, 8vo. pt. ii. p. 153, n°. 992, could be no other than the one mentioned by Clement, and here next described. *Bibl. Curieuse*, &c. vol. ii. p. 59-60. It is evident, therefore, that neither Simler, Frisius, nor Bünneiman ever saw the present impression. Schellhorn has not only well described this edition, and corrected the error of Schwarz—who confused the compiler of the index with the author of the work—but has given a tolerably good fac-simile of the colophon: see Quirini *De Scriptor. Optimor. Edit.* p. 28-9. In the *Catalog. de la Valliere*, vol. ii. n°. 1280, there is a brief description of it, and the name of Peter Drach (apparently on the authority of Marchand) is subjoined as that of the printer; but Braun and Laire, whose descriptions are well worth consulting,* are decisive against the admission of such an inference:—for Drach is not known to have printed any thing at Spire before the year 1477, and his characters are moreover different from those seen in the present volume. Consult the *Notif. Hist. Lit. de Libr. rarior.* pt. i. p. 151, and *Index Libror.* vol. i. p. 260-263. This latter point, as well as that of the exact year when the book was printed, may long remain 'sub judice.' It is now time to introduce the volume itself.

The recto of the first leaf is a full page, and contains, like every other full page, 32 lines. The first two lines of it are as follow:

**Dñe et individue Trinitatis patris et filij
et spūs sancti Ac intemerati verbi incarnati**

This address concludes on the recto of the 2nd leaf; when an alphabetical table or index, of 9 leaves inclusively, follows. This index concludes with an admonition, or notice (seen in Braun), that it was 'completed by THOMAS DORNBERG in the year 1472: 'Ipsa die sancti Martini pape.' On the recto of the ensuing, or 11th leaf, we read the general title or prefix:

* Braun has given a very deceptive representation (or what he calls a fac-simile) of the alphabets of this old Spire Gothic type: Tab. VI.

**Incipit tractatus de quatuor uirtutibus cardinalibus
editus & expositus ad Cives Venetos per fratrem Hen-
ricū Ariminensem**

There are neither signatures, catchwords, nor numerals. On the recto of fol. 145 and last, we read the ensuing colophon, of which Schelhorn has given a fac-simile :

**Tractatus pulcherrimus de quatuor uirtutibus cardi-
nalibus per fratrem Henricum ariminensem ad
venetos editus totam fere philosophiam moralem
complectens unicum exemplis & historijs tam ex
diuinā q; humanā scripturā* autoribus scriptis
ad conficiendum arengas collatōes & sermones utilis-
imos arte impressoria Spire artificiose effigiat
felicit̃ explicat**

The reverse is blank. The lines are well spaced, but the type itself is sufficiently barbarous. The present is a sound copy, not free however from marginal annotations, executed in no very skilful style of penmanship. In red morocco binding.

**620. HENRICUS ARIMINENSIS. DE QUATUOR VIR-
TUTIBUS CARDINALIBUS. Printed at Strasbourg.
Folio.**

We have been so particular in the account of the preceding impression, that, of the present one, it remains to observe little more than that the type of it is more regular and elegant, and the press-work more skilful, than what we notice in the previous edition. Which of the two be entitled to chronological priority, may be difficult to ascertain. It is certain that one of them is a mere copy of the other. The recto of the first leaf presents us with the opening of Dorniberg's address, thus :

**De summe et indiuidue trinitatis patris et filij et
spiritus† sancti. ac intemerate uerbi incarnati ge-
ne. &c. &c. &c.**

* Sic.

† Sic.

There are 34 lines in a full page. The index follows, as before. Then the treatise of the author, with this prefix printed in red:

Incipit tractatus de quatuor virtutibus cardinalibus, editus et expositus ad ciues venetos, per fratrem henricum ariminensem.

The recto of the last leaf (fol. 147) presents us with precisely the same imprint, or colophon, as the preceding one; excepting only the termination, which is thus:

**arte impressoria Argentine ac
tificiose effigiatus, feliciter explicat.**

The present is a large and beautiful copy; in red morocco binding.

621. ASCONIUS PEDIANUS. IN ORATIONES CICERONIS. *Printed by John de Cologne and Manthen de Gerretzem. Venice. 1477. Folio.*

EDITIO PRINCIPIS. This volume is executed in a large handsome Roman type, not unlike that with which Lucas Venetus printed some of the Declamations of Quintilian: see vol. ii. p. 314-5. It has been well described by Mittarelli and Fossi; although I am half prepared to dispute the position of the former, who, in his account of it, adds, that John de Colonia first associated himself with Jenson in 1471, and afterwards with Vindelin de Spira in 1472:—I know of no publication in which the united names of Jenson and I. de Colonia appear. The reader has already seen that Vindelin de Spira and this last named printer united in the publication of the first impression of Plautus; vol. ii. p. 243. But we commence our description of this elegantly executed volume.

On the reverse of the first leaf is a register. On the recto of the second we read this prefix:

Q. A. Pedianus . i senatu cōtra . L. Pisonem.

The signatures from a to g, with the exception of b (which has only 6 leaves) are in eights. On the reverse of g viij, is the following subscription:

Hęc est pars . Q. A. pediani cura & diligentia pogij
florētini uiri litteratissimi reperta in monasterio
sancti galli prope constantiā . xx . millib⁹ passuuz :
& ab ipsius pogij exemplarib⁹ a me A. Iu. transcripta .
ac Venetiis p Iohānez de Colonia sociūq; eius Iohānem
Manthen de Gerretzem impressa.*

On the recto of the following leaf, signature a i, we read :

GEORGII TRABEZVNTII DE ARTIFICIO CI
CERONIANAE ORATIONIS . PRO QVINTO
LIGARIO AD VICTORINVM FELTRENSEM .
PRAEFATIO .

The signatures a and c have each eight leaves ; b 10, and d 6 leaves.
Then a blank leaf, forming a i ; on a z, it commences thus :

Antonij Luschi Vicentini oratoris clarissimi
Inquisitio sup. xi. orationes Ciceronis ad fratrem suum
optimum ; atq; charissimum Astolfinum de mari-
nonibus .

&c. &c. &c.

The order of this third set of signatures is thus : a 10, b 8, c 10, d and
e 8, f 6, g to l 8, and m 6 leaves. On the reverse of m v, is an address
of Jerom Squarziacus Alexandrinus, to the Abp. Antonius Serachus ;
in which, among other things, the former dwells upon the elegance and
excellence of the Commentaries of Asconius Pedianus, and upon their
utility for the proper understanding of the eloquence of Cicero—' Quos
libellos si quis diligenter inspicere uoluerit proculdubio & facile uim
earum orationum cognoscere posset.' &c.

What follows, respecting the printers of the work, is worth submitting
to the reader's attention :

* It is difficult to understand what is meant in the *Harl. Cat.* vol. iii. p. 77, no. 945, that
' the words of Iohn. de Colonia and Manthen de Gerretzen are to be expunged, no such
words being to be found in the Book.'—If this be correct, (which I much doubt,) there is a
variation in the impressions ; as no other printers published an edition of the above work
in the year 1477.

publica eos in lucem dare curavi: & ut id assequi ualerem summoque studio cum IOHANNE COLONIENSI mercatore optimo & socio suo IOHANNE GERRETZEM contendi . ut quemadmodum omnes commentarios iuris ciuilibs & pontificalium necnon omnes pene totius lingue latine libros suis impensis imprimere fecissent: hos nullo pacto pratermittendos paterentur. Qui ut sunt benigni: atque humani facillime opinioni mee annuerunt,' &c. &c.

This epistle is printed entire in the *Bibl. Smith*, pt. ii. p. CLXXXVII. The part which Poggio took in the discovery of these Commentaries is not failed to be noticed. At the conclusion of it we gather, from the subjoined date, that the impression was probably printed in 1477:

Vale foelix pater optime & me ut soles ama.
Venetiis ex pdibus solite habitationis 4^o. nonas
Iunias . M . cccc . lxxviij.

Consult the authorities mentioned in Panzer, vol. iii. p. 125-6; but Mistarelli, col. 334-428, and Fossi, *Bibl. Maglabeck* vol. i. col. 212, are principally to be examined. The present is a very desirable copy; in blue morocco binding.

622. AUCTORITATES DECRETORUM. *Printed by
Peter de Olpe. Cologne. 1470. Folio.*

This volume is on many accounts interesting. It seems to be the first book in the colophon of which the word *Cologne* appears as the place of its execution; and is the third in *express* chronological order, as having been printed at that place; since an opusculum of St. Chrysostom, mentioned at page 190, vol. i., and another of St. Austin noticed at page 178, vol. i.—were each printed by Zel, and put forth in the years 1466 and 1467. Although, in these latter Opuscula, the word 'Cologne' does not appear in the colophons, yet, as Zel is generally allowed to have first exercised the art of printing in that city, the present publication cannot rank earlier than the *third* in chronological order. Panzer, vol. i. p. 274, appears to be entirely indebted to Marchand and Maittaire; and the latter, indeed, to Marchand; who gives the colophon with tolerable accuracy, but subjoins a very jejune and erroneous remark concerning Ulric Zel. *Hist. de L'Imprim.* p. 56.

La Serna Santander has too hastily corrected Marchand for affixing the date of 1470 to this impression. It is clear, from thence, that he had never seen it. *Dict. Bibliogr. Choisi*, vol. i. p. 160.

There is also much intrinsic curiosity in this rare book, as may appear from the following account of it. The whole work is printed in alphabetical order, in two columns. At the top of the first column, on the recto of the first leaf, the title appears as follows :

**Auctoritates decretorum oēm
effectum tam textus q̄ glossarū
nucialiter et compendiose in se
continentes Incipiunt. Et pri
mo Auctoritates distinctionum**

The very strange and slippery system of Ethics, or of Logic, which may be learnt from portions of this work—together with the wisdom and mercy of those laws which tax us with 'sinning,' if we give 'alms to a Hunter'—are manifest from the following mixed specimens :

**Abbas sine cōsensu episcopi nichil
potest vendere, &c.**

Fol. ij, rect.

**Bibere Nota q̄ clerici in comitijs
ultra terciam vicem non debēt
hibere. &c.**

Fol. vj, rev.

**Bibere. anima hominis non potest
esse in sicco hinc aliqui excusant
se et fortiter bibunt. &c.**

Ibid.

**Raptores puellarum et consenciē
tes excommunicentur.**

Fol. xlvij, rev.

**Raptus virginum et viduarum
inhumanissimū peccatum.**

Ibid.

**Scripturas sacras qui male intelli
gunt vino inebriantur. &c.**

Fol. xlix, rev.

Virgines clericis familiarari non debent	<i>Fol. lv, rect.</i>
Senatorib ⁹ qui aliquid donat gra uiter peccat.	<i>Id. rev.</i>
Herberare non debet episcopus pprijs manibus	<i>Ibid.</i>
Violenter aliquid accipere est maio ris pene q̄ furtum.	<i>lvj, rect.</i>
Virgines non consecratur ante xrb annum.	<i>Ibid.</i>
Uelare monialē abbas non presumat	<i>Ibid.</i>
Animam purā fatigatis in via dari non debet sed aqua mixtā.	<i>Fol. lx, rect.</i>
Virgo censetur si animus non fue rit corruptus licet corpus sit cor ruptum.	<i>Fol. lvj, rev.</i>

The articles, 'Virgo, et Uxor,' are singularly curious: exhibiting a strong mixture of loose and wholesome laws.

On the reverse of the 60th and last leaf, is the ensuing colophon:

**Auctoritates decretorum.
impreſſe colonie agrippine
per me Petrum de Olpe.
Sub Anno a. Nativitate
domini. Millesimo qua
dringentesimo septuagesi
mo finite et complete ipſo
die lune xxij. mensis Ju
nij finiunt feliciter.
DEO GRACIAS.**

There are neither numerals, signatures, nor catchwords; and a full page contains 42 lines. The Noble Owner of this fair and sound copy (in russia binding) may congratulate himself on the possession of one of the rarest and most desirable specimens of the early Cologne press.

623. AURBACH. DE SEPTEM SACRAMENTIS.

Printed by Ginther, or Gunther, Zeiner. Augsburg. 1469. Folio.

This small treatise upon the SEVEN SACRAMENTS has been magnified, or rather perverted, by La Caille, Hallervordius, Lipenius, Saubertus, Chevillier—and, after them, by Maittaire and De Bure—into a LATIN BIBLE, printed the same year at Augsburg. Consult *Hist. de L'Imprim. et de la Librairie*, 1689, 4to. p. 26 ; *Hist. de L'Imprim. de Paris*, 1694, 4to. p. 77 ; *Anal. Typog.* vol. i. p. 281, note 1 ; and *Bibliogr. Instruct.* p. 46, n°. 28. Laire and Panzer have each mentioned this blunder : *Index Libror.* vol. i. p. 69-70 ; *Anal. Typog.* vol. i. p. 99, n°. 2. Zapf is brief but correct : *Anal. Typog. August.* p. xvi, 4. The type, as Laire properly observes, is precisely similar to that with which Zainer printed the CATROLION, in the same year : see p. 38 ante.

On the reverse of the first leaf, is a table in 17 lines. 'Pro capitulis libri facilius requirendis.' On the recto of the following leaf we read

**Summa magistri. Johannis. De
aurbach. Vicarij. Bambergensis.**

The second sentence or section is

De actu auditionis confessionis

A full page contains 35 lines. On the reverse of fol. 49, and last, is the colophon thus :

Finit libellus divina ecclesie sacramenta. que numero septem. & alia implurima secum versans per salubria. p viris ecclesiasticis maxie curatis. subditoꝝ alabꝝ puidẽ habẽtibꝝ. cui titulu I capite fulgidus. a Ginthero zeiner de Keutlingen. artis huius ingeniose magistro. in vrbe augustensi impressus feliciter. A partu virginis salutifero anno corrente Millesimo quadringentesimo sexagesimonono.

The present is rather an indifferent, and cropt copy : in blue morocco binding

624. BALTHASAR. EXPOSITIO MISSÆ. *Printed by Boettiger. Leipsic. 1495. Quarto.*

625. IDEM. CANON SACRATISSIMÆ MISSÆ. *Printed apparently by the Same. Without Date. Quarto.*

A part of the first tract is metrical. In the second, the canons of the Mass are printed in a larger type than that of the greater portion of the work. The first tract extends to E iiij, in sixes; having the colophon on the recto of the same leaf. It may be only necessary to repeat the last six lines of this colophon; the whole being in 11 lines.

----- almo i gymnasio liptzensi i vnu;
collectus et declaratus. Jam iterum atq; iterum
Anno domini m̄. nonagesimoquinto. per Gre-
gorium Böttiger ibidem impressus. cū quibus-
dam allegationib; adiunctis finit feliciter. Om-
nibus summe necessarius.

The second tract has the title, like the preceding one, on the recto of the first leaf.

Canon Sacratissime

missæ. vna cum expositione eiusdem. vbi imprimis
premittitur pulchra contemplatio ante missam habenda
de cristi pulcritudine Et quomodo ipsa in sua pas-
sione ab eo omnino fuerat ablata Qualiterq; qui
libet celebrans debeat esse dispositus. Incipit feliciter.

It extends to D vj, inclusively, in sixes. The colophon is on the reverse of the last leaf (D vj.) Both these volumes have escaped Leichius, in his *Typog. Lipsien.* and the former only seems to be noticed by Panzer and Denis. They are bound in one volume, neatly in calf — and are in rather fine preservation.

626. BARBERIIS (PHILIPPUS DE.) OPUSCULA.
Printed by I. P. de Lignamine. Rome. 1481.
 Quarto.

This is an interesting little volume, on many accounts. It presents us, in the first place, with a rare specimen of that type of De Lignamine which was used on his rejecting the fount of which a fac-simile is given at page 307 of the preceding volume. This type is called by Audiffredi 'valde elegans;' although it is inferior to the Venetian character, but less clumsy than that of Ulric Han. It is rather similar to what was used by the early Parma and Modena printers.* In the second place, we have here a preface, by De Lignamine, of rather an interesting character; in which he tells us that the work itself is the production of a 'fellow countryman and kinsman.' His account of the contents of the work will be found below.† In the third place, this volume contains some curious embellishments cut in wood; which, considering the place where the work was published, do not afford very striking proofs of the taste of the publisher. Laire 'must have dreamt,' (as Audiffredi justly observes) when he attributed these cuts to the graver, or skill, of Ulric Han.

The preface of De Lignamine commences on the reverse of the first leaf, and concludes on the reverse of the second. The work begins on the recto of the third, by that portion of it which is devoted to '*The Discord between St. Jerom and St. Austin.*' The account of the *Sibyls* begins on the reverse of the 9th leaf; and a wood-cut of the '*Persian Sibyl*' is seen on the recto of the 12th. Wood-cuts of the *Prophets* and *Sibyls*

* De Lignamine seems to speak with complacency and satisfaction of this and of his other typographical productions: 'Sumpq; laborem huiusmodi; & industriam nō illudabilem apud me; neq; apud posteros inutilem: ut mea opera atq; ingenio libri elegantes imprimerecur.' PREF.

† 'Decretū caracteribus perpetuis imprimere celeberrima opuscula; quæ christianis artū et theologie interpret magr Philippus ex ordine predicatorum cisterciensis et alialis natus edidit. In quibus ante omnia tractatus est de discordiis inter Eusebium Hieronimū: et Aureliū Augustinum approbatus Sibyllarum et prophetarum dictis omninoq; gentilibus; et philosophorū; et veterum poetarum: qui de Christo uaticinati sunt; atq; aliqua prædicant. Deinde consertū super Symbolum Athanasii: orationem desiderium: et salutationem angelicā: mox explanatio super Te decem laudamus: et Gloria in excelsis deo. Denique Decretus theologus: quo theologice quæstiones grāmatica arte solvantur.'

occupy the rectos and reverses of the ensuing 12 leaves. Of the Prophets, we find the whole length representation of *Hoseas* to stand also for that of *Malachi* and of *Plato the Philosopher*. *Jeremiah* and *Zachariah* are also represented by one and the same figure. Among the *Sibyls*, this ridiculous uniformity does not prevail. From these latter, I submit a fac-simile of the '*SIBYLLA EVROPA*;' which is, perhaps, the most favorable specimen that could be selected.



The reader may next view the following barbarous figure of '*CHRIST*;' surrounded by those symbols which were the usual accompaniments of the representations of this sacred character; and which, modified or enlarged, may be found in a great number of religious tracts, published in the forms of *mannals*, which appear in the earlier annals of our typography. It should seem, from such a representation, that the arts of Design and Engraving were not in the same reputation at Rome,

as they are allowed to have been, at the same period, in Florence, Pisa, and Venice: or the printer had not the taste to select more favourable specimens. A ruder figure could hardly have been executed.



A very coarse cut of the *Adoration* is on the recto of the following leaf. Beneath each cut, whether Prophet or Sibyl, is an appropriate subscription or definition. The last embellishment is that entitled *PRORE ROMANE CARMINA*. In the whole, 29 figures or cuts. There is little or nothing in the body of the work (it being a mere compilation) deserving of extraction. The contents of it have been detailed in the last note. Beneath a register, on the recto of the 82nd and last leaf, we read this imprint:

Imp̃ssum Ro . An . dñi . MCCCCLXXXI . Se
dēte Sixto . iiii . Pont . Max . An . eius Vndecimo
Die prima Mensis Decembris . Fœliciter.

This edition is very much exceeded, both in beauty of typography and of wood-cuts, by an impression published at Rome, '*per Sixtum et Georgium Alemannos*'; of which Audiffredi remarks, that 'the Roman press had never put forth any thing more beautiful.' This latter impression is the next article described. See the *Edit. Rom.* p. 244, 353. Audiffredi notices a copy of the present edition upon vellum, with the figures illuminated, in the Vatican Library; and another upon paper, also illuminated, in the library of the late Pope Pius VI. Two other paper copies, not illuminated, are also mentioned by him. The copy under description is in an indifferent state of preservation: in russia binding.

627. BARBERIIS (PHILIPPUS DE.) OPUSCULA.

Without Name of Printer, Place, or Date.

Quarto.

The volume now about to be noticed is no other than the identical edition, so much praised by Audiffredi, as the production of the press of SIXTUS and GEORGIUS, German printers. It will be necessary, however, to make a preliminary observation or two; as this volume has given rise to some little controversy respecting the actual printers of it. Audiffredi observes, that the device at the end of it, (of which I have below given a fac-simile,) will be found in the *Cairosmantia* of 1481, and in the *Rotae Decisiones* of 1483, executed by Sixtus and Georgius; and that, in the former work, the same blooming or ornamental capital initial, I, will be found. This latter position seems to be of little consequence; as a similar letter will probably be found in numerous other works; and, to the best of my recollection, in the *Suetonius* of Sweynheym and Pannartz of 1470, (see vol. ii. p. 382,) and in the *Appian* of Ratdolt, printed in 1477. The adoption of the device is of some moment in the consideration of this question.

On the other hand, Laize, in his *Index Libror*, vol. i. p. 468-470, is inclined to believe that, from the appearance of this device, we should attribute the volume to the press of RUSINGER or REUSINGER: and that, in consequence, it was executed at Naples, and not at Rome. His reasons are these. First, the letters which surround this figure, or device—S R D A—are intended for Sixtus Reisinger De Argentia: and secondly, Rusinger printed the *Philorolo of Boccaccio* in 1478, at the end of which this very device appears. In the latter work, also, are

none of these are comparable, for elegance and expression, with the subjoined representation: the attitude and drapery of which bespeaking no mean knowledge of the art of design.



This figure is the 13th in succession, and is the last embellishment in the volume, excepting the following, representing the *device*; of which so much has been said: and which stands in the order of the register as here introduced.

Registrum huius libelli

primum uacat
Duo luminaria
sancti siluestri
propter illud
secum

Sibylla agrippa
sicut potentia
et petrus
regnis

Probæ
Iam pridē
tēpore iam
Iaq; impui

Pretereo
de fuga
Ingredere
Interea



Quod superē
qui probare
in diuinis
significantia

nobis profecto
incessabili
aquinas iquit
culpe origialis

Tūc inexcusa
re pbate maxi
nomē quippe
de⁹ immortalita

pationē essent
ctionē impor
lu ad tercium
quoniam
orare

The above is upon the recto of the 66th and last leaf. There are neither numerals, signatures, nor catchwords. With the exception of its shortness, this is a desirable copy; it being clean and sound throughout. In red morocco binding.

628. BARTHOLOMÆUS (ANGLICUS). DE PROPRIETATIBUS RERUM. *Without Name of Printer, Place, or Date.* Folio.

Mention of this edition has been made at p. 71, ante, as being bound with an impression of the *Etymologies of St. Isidore*, executed in the same type. It has been also observed, in the same place, that the ms. note to this copy, which assigns the work to the press of Caxton, is erroneous; and the suggestion of its having been printed by Koelhoff seems equally without foundation. In the recent edition of our *Typographical Antiquities*, vol. i. p. xcii, and vol. ii. p. 318-320, this subject has been fully entered upon, and a list given of the various foreign editions of this once popular work. We may therefore be brief in the present place; observing that this edition is executed, apparently, by Ulrich Zel, or by some other early Cologne printer, and that it seems to have escaped Panzer. It may be called a magnificent volume. On the recto of the first leaf, at top of the first column, we read this prefix:

**Incipit prohemium de proprietatibus rerū
fratris bartholomei anglici de ordine fratrum
minorum.**

At the bottom of the first column, on the recto of the last leaf but four, is this subscription:

**Explicit tractatus de proprietatibus rerū editus a
fratre bartholomeo anglico ordinis fratrum minorum. . . :**

A list of the authors quoted, ensues. The reverse is blank. A table (in 4 leaves) of the titles of the chapters of the several books closes the volume. At the end of it:

**Explicium tituli librorum
et capitulorum bartholomei
anglici de proprietatibus rerū**

In the whole, 238 leaves: a full page containing 55 lines. This is a large and splendid copy; in russea binding.

629. BELIAL; SEU CONSOLATIO PECCATORUM:
IACOBI DE THERAMO. *Germanicè. Printed by
Albert Pfister. Bamberg. Without Date. Folio.*

This is, in all probability, the FIRST IMPRESSION of the work under description, in any language; and was wholly unknown to Maugerard, Sprenger, Heineken, Camus, Panzer,* and Lichtenberg. Consult the *Initia Typographica* of the latter, p. 46-52. The present copy, therefore, may be unique. On the recto of the first leaf, without prefix, we read as follows:

¶ Dem namē der heilegē vnd vngeteiltē driualteit
vnd unser frauen der ewigē meidt. Ich gedacht han
kc. kc. kc.

This first, † and every full page, contains 28 lines. The whole presents a solid body of press-work, with scarcely any spaces between the lines, and exhibits precisely the same typographical character of which a fac-simile is given at page 9 of vol. I. On the reverse of the 93rd and last leaf,‡ even with the 11th and last line of the text, the name of the printer thus manifestly appears:

Albrecht pfister zu . Bamberg

The volume is entirely without decorations, signatures, numerals, or catchwords; and may be considered by the Noble Owner of it as an acquisition of no mean importance in the early annals of the Press. It is bound in old foreign red morocco.

* See his *Anal. Typog.* vol. v. p. 258-9. Panzer mentions only one Dutch, and six French, versions of the work in the XVth century.

† At the top of the first page is this ancient MS. memorandum:

*Hanc libram dono accepit a vidua quodam Lerida 1612. Fr. Iohannes Georgius P—
Carmelita. tunc temporis parochus in R****—orabo pro illa.*

‡ Two more leaves are marked in this copy, namely, 95—and the first leaf is numbered 3—so that probably, in its legitimate state, it should have 2 preceding leaves.

630. BELIAL; SEU CONSOLATIO PECCATORUM,
IACOBI DE THERAMO. Latine. Printed by
Schussler. Augsbourg. 1472. Folio.

Braun and Panzer consider this to be either the *first*, or the *second*, edition of the work in its original *Latin* language. It is more probably the first than the second; as Seemiller seems to conclude. The foregoing impression being 'a sealed book' to my own understanding, I am the more anxious to make the reader somewhat acquainted with the extraordinary contents of the work itself—as they are to be gathered from the present very rare and elegant edition of it. Meanwhile, he is referred to a compendious and correct account of it in the *Incunab. Typog. fasc. i. p. 40*, and the *Notit. Hist. Lit. pt. i. p. 148*.

The moral, or object in view, seems to be, as Seemiller intimates, the inculcating of a system of law, or a knowledge of the rules of evidence, &c. for those destined to the legal profession. The machinery employed for the elucidation of the moral, or the conveyance of legal instruction, is sufficiently novel and daring. BELIAL represents *LUCIFER*, and MOSES our SAVIOUR. These colloutors are brought before *SOLOMON* and others, who sit as judges in the cause; but the Chief Justice seems to be *Solomon* himself. The subject propounded is the *REDEMPTION OF MAN*. On the recto of the first leaf is the title, thus:

**Reuerendi patris domini Iacobi de Theramo Com-
pediū pbreue Consolatio peccatorum nuncupatum;
Et apud nonnullos Belial vocitatum. ad papā
Urbanū sextum conscriptum; Incipit feliter.***

On the reverse of the fourth leaf, we read the investiture of Solomon as the judge:

(S) Alomon rex hierusalem iudex delegatus a sede diuina datus in causa vertente inter Belial procuratorem infernalē ex vna parte et hiesum ex alia. azaeli velocissimo cursori salutē. Mandatum diuinum. seu literas diuinas nos recepisse noueris in hac forma, Alpha et o. Salamōi vt supra informa etc.

* Sic.

We proceed with a literal translation of a few of the subsequent passages. 'Jesus, finding himself cited to appear [before Solomon and the other judges], as he could not attend in person, (being called to the more important office of infusing the Holy Spirit into the Apostles, sent by him to preach the word of God through every land) appointed MOSES as a legitimate procurator, (or his proxy,) under the public Chirograph, to defend his cause.' *Fol. v. rect.* Moses is then formally cited, and the judges are ordered to meet at the usual and appointed hour. Jesus, relying upon his proxy, does not appear to answer to the citation; and Moses himself, mistaking the day, also disappears. BELIAL, being present, cries aloud, 'O most wise Solomon! where is justice? Do I not seek what is just?' Solomon allows the reasonableness of this plea, but adds, that 'the cause will not be injured by waiting till the morrow.' On the morrow (March 31st) at the accustomed hour, Moses appears; alleging that he had been 'led into error' by mistaking the present, for the last day, as that wherein he was summoned to appear. A very curious parley ensues.

At one time Belial is overpowered and abashed.* At another time he prostrates himself before Solomon,† and tells him in 'glorious words' (if we may borrow Milton's expression;) that 'the radiance of his wisdom shines throughout the whole world.' On the appearance of some unexpected witnesses, the following dialogue between Belial and Moses ensues; which proves the former to be rather an adept in the law of evidence. 'Domine iudex debent ne isti testes recipi, Respondens moyses ait, quare non, Ait Belial nomine causa ipsorum agitur. ipsi sunt de spolijs et nemo testis in causa sua ut iij. q. iij. Item nullus. Ait moyses salua reuerentia.' &c. *Fol. 10. rect.* After a great deal of warm discussion, the cause and the judgment are referred to the Supreme Being, and Lucifer is summoned to attend. The following passage, from the mouth of the ALMIGHTY, and descriptive of the former glory of Lucifer, has beauties of no ordinary kind:

* *Fol. 7. rev.*† *Fol. 8. rect.*

† Could Milton have borrowed any part of his exquisite delineation of Belial from this strange performance? He was a great reader of ancient lore. Are we not here instantly reminded of his Belial?

A fairer person lost not Heaven; he seem'd
For dignity compos'd, and high exploit;
But all was false and hollow; though his tongue
Dropt manna, &c.

*Milton's Milton; edit. 1809.
vol. ii. p. 381.*

e T primo aduocabit demonium cum omnibus angelis eius et ipse demon comparebit coram eum tremulens aspiciens dei terribilitatem et dicit ipse deus et iudex ei. Tu signaculum similitudinis plenus sapientia perfectus decore in delitijs paradisi fuisti. Omnis lapis preciosus operamentum tuum sardus topacius et iaspis crisolitus et onix barillus saphirus carbunculus et smaragdus aurum quod opus decoris tui et foramina tua in die qua conditus es parata sunt. Tu cherub extensus et protegens et posui te in monte sancto dei in medio lapidum ignitorum ambulasti perfectus in omnibus vijs tuis a die conditionis tue donec inventa est iniquitas in te,' &c.

e T ipse lucifer inclinans se in terris humiliter erat locutus O iustissime iudex si et me vestra clementia dignetur audire manifeste ostendam me contra vestram diuinitatem in nichilo peccasse quam cognosco' &c. *Fol. lxxxliij rect.*

After admitting the bounty and goodness of Heaven, Lucifer seems to intimate that MICHAEL instigated him to the commission of evil. The reply of the Archangel commences thus:

e T illico surgens michael archangelus & eidem lucifero dulcibus verbis ait. o lucifer quare si bonus es ut tu asseris cur in me infamas peccatum superbie tue. Nonne in hoc cognoscitur malicia tua Nonne dixisti in decore tuo in conspectu totius monarchie celestis. Ego sum deus et in cathedra dei sedi ut ezechielus xxviiiij. Post hoc superbe dicens nisi ponam sedem meam in lateribus aquilonis et ero similis altissimo ut ysa. xliij.' &c. *Fol. lxxxliij rec.*

The cause being likely to turn against Lucifer, the latter sends some of his Angels to the VIRGIN, to beg of her to intercede for him. The Virgin replies: 'Most willingly: I will pray for him and for othersinners also. Then putting on her virgin robes, the Queen of Heaven and the Mistress of Angels, surrounded by a multitude of chanting angels, took her journey in the air, and came into the presence of her son.' Jesus, on her approach being announced, rises from his seat, and places her at his right upon the throne of Heaven. *Fol. xcviij rect.* The pleadings which ensue, between Justice, Mercy, Lucifer, and Death, before the Son, are not a little singular: but sentence of condemnation passes against Lucifer and Death. 'Et tunc dyabolus et mors et infernus et omnes qui scripti non sunt inuenti in libro vite missi sunt in stagnum ignis. ubi bestie et pseudo prophete cruciabuntur in secula seculorum. Amen.' *Fol. c. recto.*

The reader will be surprised to hear that ARISTOTLE then commends 'the great and wonderful things recited, which had been entirely hid from his own eyes, his ears, and other corporeal senses.' The judgment is then registered: 'IN NOMINE DOMINI AMEN. Nos octavianus ysains. aristoteles. et hieremias. arbitri arbitratores etc. prout informa compromissi continetur Ideo visis auditis intellectis examinatis atque discussis partium predictorum iuribus et rogationibus [röib9] atque probationibus.' &c. &c.

We have now reached nearly the end of our bibliographical journey; but, as may be readily conceived, have taken rather a superficial view of the plan and execution of this extraordinary volume. It is presumed, however, that the foregoing is more satisfactory than any previous account, and that any attempt at analysis is preferable to an entire suppression of the nature of the work. About 20 more pages follow the extract last given; and these are filled chiefly by an account of the growth, schisms, and persecutions of the Christian Church. On the reverse of the last leaf we read what is deserving of a detached extract:

d Num auerſe prope neapolim die penultima menſis
octobris ſexta inditione, Anno dñi M^oCCCLXXIIJ. pontifi-
catus ſanctiſſimi in xpo pñs et dñi nñi dñi Ar-
bani pape vj. pñtificat^o ei^o año v. Etatis mee año
xxriij. que etas in hoſe ſp peccatrix habetur et
pñor^o plena &c. - - - Et ideo opusculū
iſtud inter eoſdem nominetur peccato^o conſolatio &c.

This paſſage contains, in the whole, 17 lines. Beneath it we read the colophon, thus:

**Explicit lib' belial nūcupat^o al's pñor^o ſola-
tio Per Joh'. Schuſſer ciuē Aug'. impñſus. Año
dñi M^oCCCLXXIIJ. Julij vero Ponas vj.**

It remains only to add, that this edition is conſidered to be the laſt book to which the name of Schuſſer appears as the printer of it. Whether he afterwards ſold his types to Melchior Stamham, and retired from buſineſs, or whether he died, is left in uncertainty by Zapf and other bibliographers. *Annal. Typog. Auguſt.* p. xi-xxi. The preſent is a large and ſound copy; in ruſſia binding.

632. BEMBUS (PETRUS). DE ÆTNA. *Printed by Aldus. Venice. 1495. Quarto.*

EDITIO PRINCEPS. This is probably the most beautiful specimen extant of the Roman type of Aldus. The paper, press-work, ink, mode of setting up the page — all, on repeated examination, is elegant and interesting. Nor is the rarity of the book much inferior to its beauty. Renouard confesses his ignorance of any copy of it upon vellum, but it is by no means unlikely that more than one such copy is in existence. What is somewhat remarkable, neither De Bure nor Brunet notice this edition; although copies of it were in the Crevenna and Pinelli Collections. Fournier, in his *Dict. Portatif de Bibliogr.* 1809, p. 59, has mentioned it; and adds, (without specifying any authority,) ‘On en a tiré des exemplaires sur vélin.’

The work itself is the composition of Petrus Bembus; otherwise, the celebrated CARDINAL BEMBO. It is addressed or dedicated to Angelo Chabrieli, who, with the author, had a short time before made a tour into Sicily, and were attracted by the eruptions of Mount Ætna. Chabrieli was then probably a young man as well as the author; the latter of whom, at the time of the impression appearing, could not be much above 25 years old. They each seem to have been anxious to know the causes and consequences of these volcanic eruptions; and, under this impression, the present work was probably planned and executed; since the instruction conveyed comes from the mouth of BERNARDUS BEMBUS, the father of Peter. On the recto of the first leaf, signature A, the text commences thus:

PETRI BEMBI DE AETNA AD
ANGELVM CHABRIELEM
LIBER.

Factum a nobis pueris est, et quidem sedulo Angele; quod meminisse te certo scio; ut fructus studiorum nostrorum, quos ferebat illa ætas nō tam maturos, q̄ uberes, semper tibi aliquos promeremus:

ℓc. ℓc. ℓc.

The entire work is in the form of a dialogue, between the father and son, Bernard and Peter Bembus. The latter finds the former sitting in the shade of some poplar trees, by the side of a river; and after expressing his fears that the air might be too cool, he intreats him—as a fit subject of discussion in such a place—to discourse upon the eruptions of Mount Ætna. A part of this opening dialogue is too pleasing to be withheld:

Igi-

tur; cum^o illum multa in umbra sedentem
comperissem; ita initium interpellandi
eum feci. PETRVS BEMBVS FILI
VS. Diu quidem pater hic sedes; & certe
ripa hæc uirens; quam populi tuæ istæ
densissimæ inumbrant; & fluuius alit; ali
quanto frigidior est fortasse, q̃ sit satis.
BERNARDVS BEMBVS PATER.
Ego uero fili nusquam esse libentius soleo;
q̃ in hac cum ripæ, tum arborum, tum
etiam fluminis amoenitate: neq; est, quod
uereare, nequid nobis frigus hoc noceat,
praesertim in tanto aestatis ardore: Sed
&c. &c. &c.

Sign. A ii, rev.

The discourse of the father, upon the above subject, may be said to occupy about 26 pages. The conclusion to the whole is thus:

Sed quoniam iam aduesperascit, pro-
cedamus in atrium: nugæ autem pa-
storales istæ tuæ sub umbris sunt po-
tius, et inter arbores; q̃ intra penates
recensendæ. Quæ cum dixis-
set, et iam in atrium peruenissemus,
ego finem loquendi feci: ille cogitabun-
dus in bibliothecam perrexit.

IMPRESSVM VENETIIS IN
AEDIBVS ALDI RO
MANI MENSE FE
BRVARIO AN
NO . M .
. VD .

The signatures A, B, and C, are in eights; but D has only six leaves; upon the reverse of the last of which is the above colophon. A full page contains 22 lines. The present is a beautiful copy of this desirable little volume, and is bound in green morocco.

633. BERGOMENSIS (PETRUS). INDEX IN THOMAM
AQUINAM. *Printed by Balthasar Azoguidi.*
Bologna. 1473. Folio.

Panzer appears to have been almost entirely indebted to Mittarelli for his description of this curious and elaborate performance. 'Azoguidi (says Mittarelli) about two years before had introduced, or rather promoted,* the art of printing in his own country. The edition before us is neat, and exhibits an elegant typographical character, but it is deformed by the most extravagant [intemperantissimas] abbreviations which occur in almost every word.' *Append. Bibl. Cod. Monast. St. Mich.* col. 349. He continues: 'The author of the table, in the last part of the prefix, thus observes: "Quinto sciendum est, quod in ista tabula non seruentur regule orthographie in aspirationibus, ac diphthongis et hujus modi; sed omnia scribuntur secundum communem usum, ut quolibet conclusio facilius inueniatur. Nec aliquid queratur in literis k. vel y nisi ymnus et moyses." *Ibid.* On the recto of the first leaf† is this prefix:

Religiosissimi uiri fr̃s Petri de bergomo òdinis p̃dicatoꝝ
sacre theologie p̃fessoris eximii sup om̃ia opa diuini
doctoris Thome aquinatis tabula feliciť incipit.

* He was the first printer at Bologna: see his *Ovid*, as described in vol. II. 191.

† The text is preceded by 2 leaves, containing an epistle from Rabanus, Bishop of Toulouse, and another epistle from the University of Paris.

A full page has 42 (long) lines. The arabic numerals are very abundant. The type is small, and not very elegant; being similar to that of Regerius and Bertochus in the Manilius of 1474, and to the smallest Roman types of Ulric Han and Hallbrun. It is therefore very dissimilar to the type used by the same printer in the Ovid of 1471: see the fac-simile of this latter at p. 192 of vol. li. The press-work must have been exceedingly difficult, owing to the quantity and variety of matter which is crowded into one page. There are neither signatures, numerals, nor catchwords. On the reverse of fol. 265, and last, beneath the 9th line of text, we read the following colophon:

Anno dñi . Mccccxxiii . die ūdecimo martii ex officina
Baldaseris azoguidi Ciuis bononiensis . Bononie .

Laire has a superficial notice of this edition, in his *Index Libror.* vol. i. p. 318; but neither Maittaire, Mittarelli, Laire, nor Panzer, make mention of any copy of it *UPON VELLUM*, as is the *PRESENT* COPY. The vellum is delicate, but in general badly coloured. This rare and precious volume is bound in *RUSSIA*.

634. BESSARION. CONTRA CALUMNIATORES PLATONIS. *Printed by Sweynheym and Pannartz. Rome. Without Date. Folio.*

This is among the best specimens of the press of the above early Roman printers. The page is elegant in proportion, the margin is ample, and the Greek characters are executed with rather unusual neatness. We may be brief, however, in our account. The first 14 leaves are occupied by a table. On the recto of the 15th leaf the work begins, without prefix, thus:

[I]ncidit nup in manus nostras liber qdam : &c.

On the reverse of fol. 230, and last, we read the metrical colophon of 8 verses, as at page 157 ante. It appears from the authorities cited in Panzer, vol. li. p. 411, that this edition was executed in 1469—and it stands in this order in the celebrated epistle of these printers prefixed to their edition of De Lyra's Commentary upon the Bible: see vol. i. p. 160-1. The present copy, is not free from *ms. memoranda* and the ravages of a worm. It is bound in *RUSSIA*.

635. BLONDUS FLAVIUS. ITALIA ILLUSTRATA.
Printed by I. P. de Lignamine. Rome. 1474.
 Folio.

EDITIO PRINCEPS. A table of 16 leaves precedes the text: a register being on the reverse of the 16th. Then a blank leaf: Next, an epistle of the printer (who tells us that he was born in Sicily:— 'siciliam unde ego sum ortus') to Pope Sixtus IV. On the recto of the ensuing leaf we read this prefix to the preface of the author:

BLONDII FLAVII FORLIVIENSIS: IN ITALIAM ILLUSTRATAM PREFATIO INCIPIT FOELICITER.

The first book begins on the reverse of this leaf. A full page has 34 lines. On the recto of fol. 172 and last, is the colophon, thus:

Rome ī domo Nobilis uiri iohannis Philippi de
 lignamine. Messanen. S. D. N. familiaris. hic liber
 impressus est. Anno domini MCCCCLXXIIII. Die
 uero lune quinta. Mensis Decembris. Pont. Sixti
 IIII. Anno Quarto.

There are some particularities relating to this impression which are worth mentioning. Audiffredi notices the existence of a copy, upon VELLUM, which contained, instead of the epistle of Lignames, that of *Gasper Blondus*, the son and editor of Flavius Blondus. In other respects, the impressions seem precisely similar. The same bibliographer observes that the 'ROMA INSTAURATA,' which Laire (*Hist. Typog. Rom.* p. 210) had supposed to have been executed by De Lignamine, is evidently the work of a different artist. Consult the *Edit. Rom.* p. 163-4; and particularly Panzer, vol. ii. p. 447-8. The present edition is rather indifferently printed. A sound copy; in russia binding.

636. BLONDUS FLAVIUS. ROMA TRIUMPHANS.

Without Name of Printer, Place, or Date.

Folio.

Morelli justly praises the elegance of this impression. The fine and perfect copy of it, in the *Bibl. Pisell.* vol. iii. p. 55, n°. 5935, is the one under description. Panzer, with equal justice, notices the similarity of the type to that of the second edition of the *COMEDIA* of DANTE, executed by Georgius and Paulus, at Mantua, without date. The same type is seen in a great number of early printed books; and was used both at Treviso and Brescia, very shortly after the year 1470. The fac-simile, at page 473, vol. ii. shews the exact character of it. I am not prepared to speak very positively — but it seems most probable that this edition is chronologically anterior to the *ITALIA ILLUSTRATA* printed by I. P. de Lignamine, and described in the preceding article. The epistolary address at least was composed earlier.

On the recto of the first leaf begins the address to Pope Pius II. On the reverse is the prohemie, with the title in 2 lines, in capital letters. On the reverse of the second leaf is this prefix to the first book :

**BLONDI FLAVII FORLIVIENSIS TRIUMPHAN
TIS ROME LIBER PRIMVS INCIPIT.**

A full page has 41 lines. There are neither signatures, numerals, nor catchwords. On the recto of fol. 180 and last, are 21 lines. The last of these lines is thus printed :

potestatem : : : : : : FINIS : : :

The reverse is blank. The elegance of the binding of this volume (in olive-colour morocco) is equal to the interior beauty of it. Few books present a more tasteful aspect. It is however slightly wormed.

637. BOCCACCIO. GENEALOGIA DEORUM. *Printed by Vindelín de Spira. Venice. 1472. Folio.*

EDITIO PRINCIPIS. The first 10 leaves are occupied by a table. On the recto of the 11th we read this prefix:

Genealogiæ deorū gentiū* Ioannis Bocacii de certaldo ad Vgonem inclytum Hierusalem & Cypri regem. eiusdem libri prohoemium.

On the recto of the 3rd leaf, from hence, is this first title to the section:

Qui primus apud gentiles deus habitus sit.

On the recto of fol. 256, from the beginning of the volume:

Genealogiæ deorum gentiliū secūdum Ioannē bocaciū de certaldo: ad illustrē principē Vgonem hierusalē & cypri regem liber quītusdecimū & ultimus explicit. Deo laus.

On the reverse commences a copious alphabetical index; which, from the prefix, we find was compiled by Dominus de Aretio, 'a doctor and professor of grammar and rhetoric,' at the request of Colutius Pierus, 'Cancellarius Florentinus.' This index comprehends the next 36 leaves. On the reverse of the last leaf are two sets of verses: one, from Dominicus Silvester de Florentia, upon the work: the other, from Zovenzonius to D. J. Zeno, the usual poetical encomiast of the printer. The latter and material part of the eulogy of Zovenzonius is as follows:

Hæc Vindellinus signis qui impressit ahenis
Se tibi cōmendat familiamq; suam.

Venetis impressum anno salutis. M.CCCC.LXXII.
Nicolao Throno Duce foelicissimo Impe.

This edition has been well described by the more popular bibliographers; but the circumstance of two copies of it, of the same date, not a little differing in the text—as noticed by Fossi, *Bibl. Maglæ-*

* Sic.

beck, vol. i. col. 377—is rather extraordinary. De Bure has been more copious and exact than usual. The reader may consult the various authorities referred to by Panzer, vol. iii. p. 85-6: but none, with the exception of De Bure, Clement, and Fossi, are particularly worth examining. The present is a fair sound copy, in russia.

638. BOCCACCIO. DE MONTIBUS, SYLVIS, &c.
(Printed by Vindelin de Spira.) Venice. 1473.
Folio.

EDITIO PRINCIPES. Maittaire, Clement, Morelli, Laire, the author of the Crevenna Catalogue, and others, wish to have it inferred that this production should be bound with the preceding; but I see no reason for such a choice. The body of the text does not exactly correspond; and the work is the production of a subsequent year. On the recto of the first leaf, at top,

Ioannis Boccacii de Certaldo: de montibus: sylvis:
fontibus: lacubus: fluminibus: stagnis: seu
paludib⁹: de nominibus maris: liber incipit feliciter.

There are running titles throughout; and each treatise is succeeded by an index. On the the 75th and last leaf, we read the colophon, thus:

Io . Boccatii uiri clarissimi de montibus: siluis:
fontibus: lacubus: stagnis seu paludibus: et de di-
uersis Nomibus Maris opus diligentissime impressum
finit . Venetiis . Idus Ian . cccc . lxxij .

The reader will observe that the millenary number is omitted by mistake; and that although no name of printer be inserted, there can be no doubt of the impression having been executed by V. de Spira. De Bure, vol. iv. p. 7, is sufficiently exact; but Engel is superficial and obscure to a degree. *Bibl. Selectus*, p. 24. His reference to the article 'Abano' seems unintelligible. Panzer has erred in referring to vol. vii. p. 334 of Clement—instead of to vol. iv. p. 335, note (72.) See his *Annot. Typog.* vol. iii. p. 94. The present copy is unluckily imperfect in the treatise of 'marshes.' In russia binding.

VOL. III.

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639. BONAVENTURA. MEDITATIONES VITÆ CHRISTI.
Printed by Gunther Zainer. Augsbourg. 1468.
 Folio.

EDITIO PRINCIPIS. This is not only the earliest printed of the numberless publications of Bonaventure, in the XVth century, but it is the first production of the AUGSBOURG PRESS, WITH A DATE, and of GUNTHER, or GINTHER ZAINER, the printer. The possession of such a volume is therefore indispensable to the collector of rare books.—‘Editio, (says Braun,) merito rarissimis adnumeratur, cum Bibliographorum principes eam ignorarunt.’ *Notit. Hist. Litt.* pt. i. p. 124. Braun has been so copious and particular, that we may only subjoin the following description.

A table of contents occupies the first leaf. A prologue ensues. This, and every full page, contains 35 lines. There are titles to the several sections, but no spaces. On the reverse of the 71st and last leaf, we read the colophon, in two lines, thus :

**Impressum est hoc opusculū I augusta p me
 Gintherum dictū zepner de reutlingen. iiii.º pdaß
 marcij. Anno lx.º octauo.**

We have here again the omission of both the millenary and centenary numbers ; but the date of 1468 is unquestionable. The bibliographer will do well to consult Zapf's *Annal. Typog. Augst.* p. xv. Such was the popularity of this performance, that not fewer than thirteen editions of an *Italian* translation of it were printed in the XVth century : see Panzer, vol. v. p. 145. The present is a large sound copy : in russia binding.

640. BONAVENTURA. SPECULUM VIRGINIS MARIAE.
Printed by Sorg. Augsbourg. 1476. Folio.

EDITIO PRINCIPIS. Seemüller and Braun are rather brief. The former tells us that the nature of the work may be gathered from the colophon; and the latter refers us to Casimir Oudin, concerning the legitimacy of the text—whether it be from the pen of Bonaventure. *Incunab. Typog. fasc. i. p. 88. Notit. Hist. Lit. pt. i. p. 183-4.* Panzer justly censures Maître and De Murr for attributing this impression to the Strasbourg press, on the authority of Saubert's History of the Nuremberg Library: see the *Annal. Typog.* vol. i. p. 107, n°. 34. We may be brief but particular.

On the recto of the first leaf is this prefix:

**Incipit Speculum beate Marie virginis/
 compilatum ab humili fratre Bonaventura.**

The preceding bibliographers notice the ornamented capital initials; which are, indeed, common with Sorg. The register is sufficiently irregular. On the reverse of the 48th and last leaf, we read this colophon:

**Deuotissimi ac prestantissimi doctoris fratris Bonau-
 ture, tractatus super gaudiosa ambasieta: per archan-
 gelū Gabrielē, ad excellentissimam atq; gloriosissimā
 virginem Mariā annunciata Speculum marie uocitatus/
 explicit feliciter. Non quidem cyrographatus, sed p̄ fide
 dignum virū Anthonium Sorg conciuem Augustensem
 q̄biligenter impressus. Anno salutifere incarnationis
 xpi. M.CCCC.lxxvi. pridie kalendis marcijs.**

The present may be called a beautiful copy; and is bound in russia leather.

641. BONAVENTURA. CENTILOQUIUM. *Printed at
Zwoll. Without Date. Quarto.*

On the recto of the first leaf is the following prefix :

**Incipit libellus quidā editus a domino bona-
uentura seraphico doctore sacrosancte rōne ecclesie
Cardinali dignissimo qui ab eodem Centiloquiū
siue Centilogium intitulatur. opus licet paruum
tamen pfructuosum :**

On the recto of fol. 113 and last, is this colophon :

**Explicit dñi Bonaventure centiloquium
opus pntile* zwollis impressum. deo grās**

Panzer, vol. iii. p. 566, on the authority of Laire, arranges this book among the works published at Zwoll in the year 1479. Laire says it is printed in precisely the same characters as are the Sermons of Bonaventure, at the same place, with this year subjoined; and adds, that 'Maittaire and Denis were ignorant of the impression.' *Index Libror.* vol. ii. p. 3. There are no signatures or catchwords; but a full page has 27 lines.† The type is sufficiently barbarous. This is a neat copy, elegantly bound in calf.

642. BONAVENTURA. DE MODO SE PREPARANDI
AD CELEBRANDUM MISSAM. *Without Name of
Printer, Place, or Date. Quarto.*

This edition, of comparatively recent date, requires but a brief description. The prefix, at top of the recto of the first leaf, is thus :

**Tractatus brevis domini bonauenture de modo
se preparandi ad celebrandū missam.**

In the whole, 8 leaves; on signature a. The device of the printer, (the

* Sic.

† Panzer says, erroneously, 37 lines.

galley) incorporating the arms of France, with the surrounding inscription — 'Vng Dieu, Vng Roi, Vng Loy, Vng Foy'—is on the reverse of the last leaf. A very fair copy; in dark calf binding.

643. BONAVENTURA. BREVILOQUIUM. *Without Name of Printer, Place, or Date.* Quarto.

On the recto of the first leaf, at top:

Breviloquiū sancti
bonaventure de-
ordine minorum.

The signatures run from A to P, inclusively, in sixes. On the reverse of P vj,

finit Breuiloquium sancti Bonaventure docto-
ris seraphici et ordinis minorum.

I apprehend this edition to have been printed at Leipzig, by Boettiger. It is very different from that which Denis, (p. 519, n°. 4444,) so briefly notices as having been executed at Nuremberg; and there is no other which, in Panzer's list, I find likely to assimilate with it. A full page has 33 lines. The type is a sort of Secretary Gothic. This may be called a very fair sound copy; in dark calf binding.

644. BONIFACIUS VIII; PAPA. LIBER SEXTUS
DECRETALIUM. *Printed by Fust and Schoiffer.*
Mentz. 1465. Folio.

EDITIO PRINCIPIS. We are about to describe a very sumptuous and rare work; which, with the *OFFICES OF CICERO* of 1465, are the only volumes that were published at the Mentz press during the same year. If there be not two distinct and entire impressions of this work, there are at least two *varying* impressions; both of which are necessary to be procured, and will be found described as being in the SPENCER LIBRARY.

On the recto of the first leaf, surrounded by commentary, the work begins thus: the first two lines being printed in red:

**Incipit liber sextus decreta-
liū dñi bonifacij pape. viij.
Bonifacius episcopus servus
servorū dei. dñc is filijs docto-
ribus et scolarijs vniuersis
&c. &c. &c.**

The commentary is printed in the smallest, and the text in the largest, type used by Fust and Schoeffer. On the rect of fol. 137 and last, we read this colophon:

**Presens huius sexti decretaliū preclarū opus. Alma
in urbe magūtina. inclite nacōnis germanice. quā dei
clementia tam alti ingenij lumine. donoq; gratuito. ce-
teris terrarū nacōnib; p̄ferre. illustrareq; dignatus ē.
Nō atramentō. plumali canna neq; aerea. sed artificiosa
quadā adinuentione imprimendi seu caracterizandi.
sic effigiata. et ad eusebiā dei. industrie est summatū
per Johannē fust ciuē. et Petrū schoiffer de germshem.
Anno dñi. M.cccc.lxv. Die vero xvij. mensis decemb'.**

Of this impression, it would appear that copies upon vellum were in the Nuremberg and Freyburg libraries; according to Wolf and Wüldtwein: *Moument. Typog.* vol. i. p. 941, note: *Bibl. Mogunt.* p. 86. Marchand notices the Freyburg copy: *Hist. de l'Imprimerie*, p. 41. Maittaire and Meerman are comparatively brief: *Annal. Typog.* vol. i. p. 273; *Orig. Typog.* pt. ii. p. 95. Lichtenberger tells us that the words—from 'Alma in urbe' to 'dignatus est'—here first, and here only, appear in the colophon of Fust; and that, in both these impressions, and ever afterwards, the title of 'clericus' is omitted as a qualification to Schoeffer: *Leitfa Typographica*, p. 41. The present magnificent copy is also upon vellum; and finely bound in red morocco.

645. BONIFACIUS VIII; PAPA. LIBER SEXTUS
DECRETALIUM. *Printed by Fust and Schoiffer.*
Mentz. 1465. Folio.

EDITIO SECUNDA. The reader will, by the ensuing brief but exact description, readily understand the differences between the preceding and present impression. In this edition, there are 4 preliminary leaves, upon genealogical subjects, by 'Iohannes de Deo Hyspanus;' a space being left for the introduction of the genealogical tree, by the rubricator. The 5th leaf is blank. On the recto of the 6th leaf the text and commentary begin as before; except that the first two lines, by way of title, and which are *printed in red* in the previous edition, are here omitted. A more marked distinction will be found in the respective colophons. That in the volume under description is thus:

**Præsens huius sexti decretaliū preclarum opus. non
atramento. plumali canna neq; ærea. s; artificiosa quæ-
dam abinunctione imprimendi seu caracterizandi sic
effigiatū. et ad eusebiā dei. industrie est summatū per
Johannē fust ciuem moguntinū et Petrū schoiffer de
geruſhemp. * Anno domini. M.cccc.lxxagesimoquinto.
Die vero decimaseptima mensis decembris.**

Schwurz, who has noticed both impressions, mentions a vellum copy of the present one, in the Nuremberg library; but it is difficult to say whether Lichtenberger, in addition to this vellum copy, would lead us to conclude that there are other similar ones, of both impressions, at Mentz. His reference to Zapf's *Buchdruckergesch. von Mainz*, p. 31, seems, on consultation of the latter work, to be inapplicable. Consult the *Document. de Orig. Typog.* pt. ii. p. 16-17; and *Initia Typographica*, p. 40. The present fine copy, upon paper, is in blue morocco binding.

* Sic.

646. BONIFACIUS VIII; PAPA. LIBER SEXTUS
DECRETALIUM. *Printed by Ienson. Venice.*
1476. Folio.

Although three editions of this work were printed in the above year—(the other two at Mentz and Basil) and although this impression be only a reprint of the earlier ones from the Mentz press—yet, in point of beauty, and probably of rarity, neither of them can vie with the volume before us. In typographical splendor, and curious workmanship, it is deserving of high praise. Panzer refers only to Denis and Gras: and Sardini, (*Storia Critica di N. Ienson, lib. iii. p. 43-4.*) although sufficiently particular in his bibliographical description, was ignorant of any copy UPON VELLUM—the singular distinction of the ONE UNDER DESCRIPTION. Where the vellum is unsoiled, it is impossible for the most experienced typographical antiquary to behold a more beautiful and interesting specimen of the art. But this copy has another claim to the admiration of the curious. After the first three leaves, treating of genealogical subjects, as before, we observe—on the recto of the 4th leaf, and at the commencement of the text of the work—one of the most brilliant ILLUMINATIONS that is to be seen. The subjoined fac-simile represents only the graceful outline of the original:



The pontiff is clothed in scarlet: the cardinals are in purple: the kneeling priest is in black; and the kneeling figure, at the extremity, in blue and purple. An ultramarine blue sky forms the back ground; and the colouring of the whole is as vivid as if just executed. The square part beneath is filled by the prefix, thus:—the first line being in red:

Incipit sextus liber decretaliū.

OPUSCULUS Episcopū

At the bottom of this first page of the work, which contains only the two preceding lines of text, and beneath the copious commentary by which it is surrounded, is another elegant illumination; of which also the reader is here presented with a wood-cut fac-simile of the outline:



In the original, both St. George and the Dragon are painted black. The work concludes on the recto of s xi, with this colophon:

**Liber sextus decretalium una cum apparatu domini
Joannis andree p singularem iuris utriusq; doctorem
dominum Alexandrum neuum in patatino gymnasio
iuris canonici lecturam ordinariam obtinentem dili-
gentissime emendatus feliciter explicit: Venetijs impressus
opera atq; impensa Nicolai Jenson Gallici. M.cccc.lxxvi.**

The register is on the recto of the following and last leaf. The signatures run thus: a (not marked) 9; e, f, and n, each 6; r, 10; s, 12: the remainder, 8 leaves. In blue morocco binding.

VOL. III.

D D

647. BONIFACIUS VIII; PAPA. LIBER SEXTUS
DECRETALIUM. *Printed by Michael Wenzslers.*
Basil. 1477. Folio.

'The editions of this work, (says Freytag,) were superintended by three Cardinals; namely, Guilielmus de Mandagoto, Berengarius Fredellus, or Stredellus, and Richardus de Senis; but this edition, executed in beautiful Gothic types, may justly obtain a place among the rarer books.' Freytag had probably never seen either of the preceding impressions, of which this is a mere copy; and which greatly exceed the present both in beauty and rarity. See the *Adpar. Liter.* vol. i. p. 433-5; which is well worth consulting in respect to the several editors. On the recto of the first leaf the text begins thus—with a prefix in two lines—surrounded, as before, by the commentary:

**Bonifacius episcopus ser-
uus seruorum dei dilectis**

There are neither signatures, numerals, nor catchwords. The large type is a mixture of that of Keller, Creusner, and Eggesteyn; and the annexed colophon, at first sight, reminds us of that of the latter printer, subjoined to his edition of Cicero's Offices of 1472: see vol. i. p. 314. On the recto of fol. 161, and last, we read these verses, with the imprint; the latter in red:

Pressos sepe vides lector studiose libellos
Quos etiam gaudes commutare tuis
Si fuerint nitidi tersi si dogmata digna
Contineant. et sit litera. vera. bona.
Disperream nisi inuenias hec omnia in istis
Quos pressit Wenzslers ingeniosa manus
Pam quęcumq; fuit hoc toto codice pressa
Litera. sollicito lecta labore fuit

Insigne et celebratissimū op⁹ Bonifacij octa-
ui quod sexta decretalū appellant In pclarissi-
ma vrbe Basiliensi ingenio et arte Michaelis

*Wenslers Impflum, glorioso fauente deo su
is consignando scutis, feliciter est finitū Anno do
mini septuagesimosextimo post millesimū et q̄
dringentesimum quarto p̄dijs Decembris.*

The shields, in red, are beneath. The present is a fair copy, in old red morocco binding.

648. SEBASTIANUS BRANT. *STULTIFERA NAVIS.*
Latinè. Printed by I. B. de Olpe. Basil.
Kal. Martii. 1497. Quarto.

Whoever compares the former brief accounts of the early editions of this once popular, and always interesting work, with those immediately before him, will be led to suppose that these impressions are at least deserving of a more extended description than appears in the *Bibliogr. Instruct.* vol. iii. n°. 2921-2922, and in the *Dict. Bibliogr. Class.* vol. ii. p. 243. Such supposition is justly entertained; since there are few books more pleasing to the eye, and more gratifying to the fancy, than the early editions of the '*STULTIFERA NAVIS.*' The volume before us presents a combination of entertainment to which the curious can never be indifferent.

We may, in the first place, refer the reader to the subjoined note;* which contains, in a succinct and most satisfactory manner, some

* This note may be rather called a *brief Essay* upon the subject. It appeared in the *Athenesum*, vol. iii. p. 242-4, in reply to some observations by another writer; and having the signature D subjoined, together with the extreme minuteness and accuracy of the intelligence conveyed in it, my friend Mr. Dorce must forgive me if I say that I know of no one but HIMSELF who is likely to be the author of it.

* Alexander Barclay has certainly informed us, that the "*stultifera navis*" was the labour of one Sebastian Brant, a Dutchman, who, he says, composed it in his *native tongue*; and in another place tells us, that he himself had translated it "out of Latin, French, and Doche, into English." Now, it is to be remembered, that at this time it was the practice to render the word *Teutonica*, which always means a native of Germany, or something belonging thereto, by Dutch and Dutchman, yet evidently referring to the German language, often called High Dutch, as that of Holland is Low Dutch.*

* It is very certain, too, that Sebastian Brant was born at Strasburg. His disciple, Locher, made a Latin translation of the *Ship of Fools*, and in his epistle to Brant says,

account of the original language in which the work was written, and of some of the principal versions, with the editions of them, which

that he had rendered it "i Threutonic linguaio," or "eloquio," as some editions have it; and in his prologue he speaks of some other work by his master, written in his vernacular tongue. This latter passage in Barclay's translation is thus Englished: "This forme and manner of writing and charge hath taken uppon him the righte excellent and worthy master, Sebastian Brandt, doctour of both the lawes, and noble oratour and poete to the common wealth of all people in playne and common speche of *Dache* in the country of *Almayne*."

* Barclay states that the French translation was to him unknown; but there is indisputable evidence that a metrical French version of the *stultifera navis* was begun by Jean Bouchet, and completed by Pierre Riviere. Of this the real title is, "La nef des fols du monde," Paris, 1497, in small folio. At the end, it is said to have been "premierement composé en *Alleman*," by Seb. Brandt; and in the translation of the prologue by Locher, "qui translate ce present livre d'*Allemant* en Latin," the other work by Brandt, above alluded to, is said to have been written "en gros langage ternois de sa region d'*Almayne*."

* There is also a French translation in prose by Jean Desygn, printed at Lyons, 1498, in small folio. In the translator's prologue he says, "le livre a este fait premierement en *Allemant* et de *Allemant* traduit en Latin par Maître Jacques Locher, et de Latin en rhetorique Française." So in the English prose translation of the work in question, by Henry Watson, printed by Wyakyn de Wode, 1517, 4to. and of which edition the French Imperial library at Paris possesses a beautiful copy on vellum, the translator says, "this booke hath been fyrst made in *Almayne* language." [The vellum copy is of the Edition of 1500, by Pynson.]

* Brandt himself, in some lines that he has addressed to Locher on his Latin translation, speaking of his own work, says, "Threutonic qualem struximus eloquio."

* But I shall not delay any longer the productions of the *German* editions themselves; of which it may suffice to mention a few of the earliest. These are, "Sebastian Brandt das Narren-scheyff; Basil, 1494, 4to.; Nuremberg, 1494, 8vo.; Reutlingen, 1494, 8vo.; Basil, 1495, 4to.; Strasburg, 1497, 4to." There were several others printed afterwards, with an edition in the dialect of Lower Saxony, and also a literal German version by Paul Jahn in 1590. Brandt's work became, indeed, so very popular, that it was translated into all the dialects of the Teutonic language, and, among others, into that now generally called by us the *Dutch*, of which an edition printed at Antwerp in 1584, with the identical cuts used at Basil and Strasburg in 1497, is now lying before me. In the title page it is said to have been "verst ghenacht in *Hocheduytsch* deur Sebastian Brandt."

* The next error into which some may be betrayed, perhaps by a too implicit confidence in the catalogues and inaccurate bibliographers of the continent, is a statement that "Locher's Latin version was first published by Jac (Jae) Zacheri in 1488." It is certain that no Latin edition appeared before 1497, in which year no less than three were put forth at Basil. Zacheri's edition has undoubtedly been sold in France at a high price, as the supposed earliest edition of the book; but there is evidently a mistake in the date, which was intended for 1498, and this has arisen from the omission of an *x* in the M.CCCC.LXXXVIII. Any person tolerably acquainted with early typography would instantly detect the error

were printed in the XVth century. In the second place, we may make an observation or two upon the priority of the impressions of the LATIN VERSIONS. Panzer notices two Latin impressions (one by Gruninger, and the other by Schonsperger) before the present, by Olpe. That of Gruninger was printed in June, and of Schonsperger in April, 1497. By this it should seem that Panzer considers the end of March 1497, as the termination of the year; and April as the commencement of it. If such conclusion be correct, it would follow that the ensuing impression by Olpe, in August 1497, were the earlier one; and that if any difference, in extension of matter, be between them—as is the case—the August impression would contain less than the present one, executed in March: but the contrary is the fact. The reader therefore is yet left in doubt respecting the chronological priority of these Latin Versions. That Gruninger and Schonsperger printed this work in 1497, seems conclusive from the authorities of Clement, vol. v. p. 195, note; Gemeiner, p. 253; Zapf, *Aug. Buchdruck*. vol. i. p. 122; and Seemüller, *Incunab. Typog. fasc.* iv. p. 84. It is most probable that the figures or cuts, in all these impressions, are the same; and Gruninger, in particular, from his Terence of 1496, and Horace of 1498, seems to have been partial to works of similar embellishment. It may be further remarked that the Lyon impression, by J. Z. de Romano, with the supposed date of 1468, which De Bure has hastily admitted, was executed in 1498: see the note below. That Olpe printed one octavo

from the appearance of the page; but the usual date of 1497 to Lecher's epistles is decisive. With respect to the supposed German translation of the *Ship of Fools* by Geiler, I am apprehensive that another mistake may have been committed. In the year 1510 there appeared at Strasburg a work intitled 'Nauicula, sive speculum futurorum, protestantisimae doctoris Joannis Geyler Keyserbergii concionatoris Argentini in sermonis iuxta turnarum seriem diuina.' These sermons were edited by Jacobus Otter, from whose preface we collect that they were imitated from the *Seufzera Maria*. The cuts belonging to the latter work were made use of in Geiler's; and I very much suspect that the "Narren-schiff" by Geiler, with the preface of Oudrius Brandt, will turn out to be merely a German translation of the above Sermons by Geiler, and not of the *Ship of Fools* by Brandt. I do not mean to controvert the assertion, that the above Oudrius was the son of Sebastian Brandt; there may, perhaps, be evidence in support of it in the work, but none of the bibliographers of Sebastian have noticed this son, nor have I been able to trace any thing relating to him. Thus much on the subject of an early and very popular satire on the various follies of mankind, which has been recently imitated by one of our countrymen. Such a work in the hands of an able satirist, in conjunction with the talents of a Gillray to embellish it, would stand a good chance to succeed with the public. I beg leave to add, that the cuts to the *Seufzera Maria* have not only a considerable degree of merit and curiosity, as ancient specimens of the art of wood engraving, but likewise for the manner in which the subjects have been treated.* D.

præceptor animum meum primitus ad feliciores studiorum recessus :
 antroque iucundiora, tua affabilitate ac urbanitate induxisti. Gratias
 igitur non quas volumus sed quas nostri pectoris exiguitas valet :
 referre non dedignemur.'

The entire epistle is interesting, and concludes on the recto of a iii; but not the least hint, or intimation, is disclosed in it respecting the name or abode of the artist or artists, who executed *THE CUTS*. Nor have the researches of late antiquaries thrown any light upon the subject: and when the authorities of Mr. Douce and Mr. Ottley are deduced, as corroborative of the silence, or ignorance, which is likely to prevail concerning these artists, all further enquiry may be considered fruitless. Various poetical prefixes extend as far as fol. vii; when we read the prologue of *Locher*. Then comes a poetical prelude in praise of the book; and on fol. xi recto, (preceded by an argument,) the first *Fool* is introduced, with his appropriate description and embellishment, as being a *BIBLIOMANIAC*.* To notice each cut, or to give an account of each description of character, would be both endless and useless; as the work is by no means of extreme rarity, and most Collections are in possession of a version of it, either in Latin, French, or English. Some detail however may be necessary respecting its graphic embellishments.

It has just been observed that we are ignorant of the names of the artist or artists, by whom this Latin version is adorned with cuts. The word 'artists' is used, from a persuasion that, if one engraver executed the whole, there must have been at least two *designers*; since the style, both in outline and filling up, is by no means the same throughout the entire set of cuts. Thus, to mention no others;—let the connoisseur examine the cuts on fol. i, xii, xiii, xiiii, xx, xxi, xxiii, (falsely numbered xiiii,) xxviii, xxix, xxx, xxxii, xxxv, xxxvi, xxxvii, xxxix, xl, xlviii, lvii, lviii, lxviii, lxxiii, lxxvi, lxxvii, lxxix, lxxxiii, lxxxv, lxxxvi, &c. &c. and he will acknowledge that these want the bold and free pencilling which distinguishes the greater number of the remainder. But however comparatively defective may be the cuts on the foregoing leaves, they are all, probably with no exception, superior to what was exhibited in our country as copies of

* A part of the cut, illustrative of this book-passion, will be seen in the *Bibliomania*, p. 274, 2811, 8vo.

them.* At fol. XIII, recto, there is a date of 1494 in one of the cuts; in numerals of the same character as appear upon the side of the vessel in the frontispiece.

The reader, among others, may compare the following with the tame representation of it which appears at fol. XLl, recto, of Fynson's edition. It is only a *part* of the embellishment; the original having, opposite, swine and geese feeding in a trough. The folly exposed has this prefix:

De peccantibus sup dei misericordiā.

Quisquis forte putat sola pietate moueri :

Et iustum pariter non putat esse deum.

Q' parcat vitiis semper miserator iniquis :

Humana penitus hic ratione caret :



* In Fynson's edition, 1509, fol a poetical translation by Barclay; and in W. de Worde's, 1517, 4to.; a prose abridgment by Watson; see note p. 204 ante. A second edition of Barclay's poetical version, with the same cuts, to which is added an edition of Barclay's own *Eclogues*, was published in 1570, folio, by Caswood; and of this latter impression my friends Mr. Heber and Mr. Bolland possess remarkably fine copies.

He may now compare a fac-simile of an *entire cut* with the same subject as represented in Pynson's edition of 1509, fol. LIIII, reverse ; and in W. de Worde's edition of Watson's prose abridgment of the work. The latter may be seen copied in the second volume of the recent edition of our *Typographical Antiquities*, p. 219. Pynson's impression gives us, however, a better embellishment than that of W. de Worde.



Fol. xxxi, recto.

Few of these Cuts exhibit a greater spirit of drollery than the ensuing ; which, in the original, has a back ground, and a bird flying over the left arm of the figure. It is affixed to the article of ' *Predestination*,' and has the following verses above :

VOL. III.

R R

De prædestinatione .

Qui precium poscit quod non meruisse videtur :
 Atq; super fragilem ponit sua brachia cannam :
 Illius in dorso cancerorū semita stabit :
 Deuolet inq; suum rictum, satis assa columba .



Fol. lxxv, recto.

A *Serenade Scene*, at fol. lxx, is not a little curious and clever; and the *Itinerant Beggars*, at fol. lxxi, have equal spirit and effect. At fol. xciii, we have a striking cut of *Death* surprising an *improvident Character*; and at folio xcvi, an *insolent Character* is made to seize our Saviour by the beard—with a marginal moral, that 'the punishment of heaven is severe, although tardy.' *Blasphemy*, in piercing the crucified Saviour, is represented in the ensuing leaf; but we hasten to less unpleasant subjects, and introduce one, which, for delicacy, truth, and force, is equalled by very few in the volume. The prefix to it is thus :

De vana spe futurę successionis.

Rebus in externis est qui successor haberi
Sperat : & alterius de funere gaudet acerbo .
At sepe ante illū mortem pręgustat . & is quem
Ad tumulum deferre putat : sepelitur ab illo .



Fol. civ, reversæ.

This is probably among the ablest, as well as the earliest, specimens extant which may be said to illustrate that once popular subject, the *Dance of Death*. On the reverse of fol. cv, is a very singular and expressive cut, illustrative of the *breaking of the Sabbath day*. The verses at top, and the admonition in the margin, relate to the importance of the

sabbatical precept; while an itinerant shewer of beasts, at a fair, with a cart full of monkeys, and a church in the background, describe the mode of violating the Sabbath. The passion, or folly, of CREDULITY is admirably personified in the ensuing cut:



Fol. CXIV. rev.

It is now time to draw this article to a close; not however without indulging a hope that the preceding illustration of this entertaining volume may be gratifying to those who happen to be in possession of it, and may stimulate others to purchase it when a favourable opportunity shall offer. Of the remaining cuts, those on fol. CXVIII reverse, CXXI reverse, CXXII reverse, CXXIII reverse, CXXIV reverse, CXXIX reverse, CXXXVI reverse, CXXXVIII reverse, CXL recto, have greater merit in delineation and execution; but those on the reverses of folios CXXX and CXXXI, representing the contest or rivalry between Pleasure and Virtue, are not a little singular and uncommon; and might, indeed, have been here introduced with effect.

The concluding verses, on the reverse of folio cxi.ii, are these :

Quod potui effeci : gaudet tuus ille magister
Discipuli ingenium tam valuisse sui.
Perge bonis ceptis : rogat id tuus atq; Ioannes
Olpigena : fausto fine diuq; Vale.

An epistle of Locher, to the printer, immediately follows ; in the conclusion of which the author pays no small compliment to the talents and liberality of J. B. de Olpe. 'Tu tamen inprimis : Iohannes Bergmane : dignus mihi videris : qui humanitate (que potissimum mortales oblectat) et singulari munificentia : qua in omnes tibi pares vteris : litterarum studia adeo extollis : vt ab inferis litteras squalore lurido obsitas : in Germaniam reuocare videaris . quod enim magis in te mirari solemus ? quam alacritatem istam tuam : qua studiosos homines ad scribendum prouocas . Tuis enim fecundissimis sumptibus egregios libros emuncto caractere, ac graphice exaratos in lucem proferas.' &c. &c. The following verses close this epistolary address :

Ad eundem Iohannem . B. de Olpe .
Me rogo cōmendes nostro iucunde Iohannes
Thēdigine : hunc saluum me rogitante iube .
Si quid forte agitem querat meus ille magister ?
Dicito me saluum viuere, & esse suum .
proinde sibi incolumem vitam, famāq; precabor
Perpetuam . valeat Brant meus ille diu .

A poetical address ; 'Ad numeros suos ut Iohannem Bergmanum festine adeant' succeeds. On the reverse of fol. cxxxv are the colophon and printer's device—the former of which will be given entire in the ensuing article. The date of the impression is thus :

Millesimo quadringentesimo nonagesimo septimo
Kalendis Martiis . Vale inclyte Lector.

The device of a rampant lion, holding a shield with a fleur de lys upon it, is beneath ; with an inscription and date of 1497 upon labels. Three leaves of a register ensue, and terminate the volume on the recto of the 3rd leaf, thus :

. 1497 .
 NIHIL SINE CAVSA.
 OLPE .

The present is a tolerably fair copy, in elegant calf binding.

649. SEBASTIANUS BRANT. STULTIFERA NAVIS.
Printed by I. B. de Olpe. Basil. Kal. Augusti,
 1497. Quarto.

The account of the preceding impression has been so full and particular, that little more seems requisite than to point out in what manner the present one differs from it. As far as folio CXXXVIII, they seem precisely similar to each other; except that, in the impression before us, the marginal explanation of the cuts is generally fuller, and preceded by a kind of title, printed in large lower-case Gothic. On the reverse of fol. CXXXVIII, in the *preceding* edition, is a wood-cut occupying the entire page, representing four ships laden with Fools: in the *present*, there is no cut; but only the head title '*Socialis navis mercenarius*,' with the verses beneath—which, in the previous edition, 'commence on the recto of the ensuing leaf. In the former impression, on the recto of fol. CXL, there is a cut of a Fool falling from a tree, in the act of taking a bird's nest—with verses beneath, entitled '*De singularitate quorūdam novorum fatuorum additio Sebastiani Brant.*' In the impression before us, these verses appear on the recto of fol. CXLII, beneath a different cut. The Epistle of Locher to his printer, and the verses '*Ad numeros Suos*,' &c. are the intervening portions between fol. CXL and CXLII.

On the recto of fol. CXLV, in the present impression, there is a large wood-cut of a Fool standing upon his head, in a cart: a man with two horses, and four shields of coat armour, are beneath. Above, is an astrological diagram to the year 1503: to the whole is prefixed this title:

De Corrupto ordine viuendi
 pereūtibus . Inuentio noua . Sebastiani Brant .

Ten leaves of miscellaneous poetry succeed; concluding thus, on the reverse of fol. CLV:

Sic breuiter stultos transcurrimus : ordine rupto :
 Qui fuerat regni magna ruina sui :
 Dūq; modū & normā bene viuendi atq; beate
 Peruertūt : patriā, regna, pdiderant ?
 Vale inclyte lector .

An epigram of Thomas Beccadellus to Sebastian Brant, and another by the same person to the printer, ensue. The latter is thus :

Eiusdē thome ad Iohannē Bergmanū de Olpe
 O cui posteritas nunq̄ debere negabit
 Olpe : hominū qui nō scripta perire sinis
 Imprimꝰ conspicuꝰ diuina poemata famꝰ
 Branti : diuina hęc condere mente solet

On the reverse is the colophon, here copied entire :

Finis stultifere Nauis .

Finis Narragonicę nauis per Sebastianū Brant .
 vulgari sermōe theutonico quondā fabricatę : atq;
 Iampridem per Iacobum locher cognomento phi
 lomusum in latinū traductę : perq; pꝛtactū Sebas
 tianum Brant denuo reuisę : aptissimisq; concors
 dantiis & suppletōnibus exornatę : Et noua quadā
 exactaq; emendatione climatę : Atq; supadditis q
 busdam nouis admirandisq; fatuorū generibus sup
 pletę : In laudatissima Germanię vrbe Basiliensi :
 nup opa & pꝛmotione Iohānis Bergman de Olpe
 Anno salutis nrę . M . CCCCXCVII. Kl. Augusti

The printer's device, as before, is beneath. Three leaves of register, without any subscription as before, close the impression. This copy, in calf binding, is rather preferable to the preceding.

650. BREITENBACH. DE STATU MONACHORUM ET
CANONICORUM. *Without Name of Printer,
Place, or Date.* Quarto.

This curious and not uninteresting treatise was, in all probability, printed at Leipsic by Boettiger; as the types are precisely similar to those of the 'Exposito Misse,' of Balthasar, noticed at p. 172, ante. A long title (in 12 lines) is upon the recto of the first leaf. We learn from it that the author was a doctor of civil and canon law at Leipsic; and the tract contains much minute and little-known information. The signatures extend to E; which latter has 7, but the preceding have only 6, leaves. The work ends on the reverse of E vij, at bottom, with the word

finis.

Panzer quotes Denis, p. 521, where there is a very brief description of the volume. The condition of this copy is most desirable. In dark calf binding.

651. IOANNES DE BREYDENBACH. PEREGRINATIO
IN MONTEM SYON AD SEPULCHRUM CHRISTI,
&c. &c. *Printed by Erhard Retiwich. Mentz.*
1486. Folio.

EDITIO PRINCEPS. Before we describe this rare and interesting volume, it may not be unproductive of amusement or information to say a few words respecting the ancient editions of the several versions of it, the companions engaged in the voyage, and the author of the narrative itself. Perhaps the latter considerations should precede the former; but it may be as well first to clear our way, through no small confusion, in establishing the chronological precedency of the present impression. We shall then feel a greater disposition to receive some account of the contents of the volume.

Maittaire mentions an impression, in the French or Dutch language, published at Lyons in 1480; relying upon the authority of an Auction Catalogue of 1666, pt. ii. n°. 212. See the *Anal. Typog.* vol. i. p. 413. Boucher de la Richarderie notices a Latin version of 1483, and a

a French one of 1484. *Bibliothèque des Voyages*, vol. iv. p. 399, 400. As a refutation of such descriptions, it is sufficient only to observe that the voyage was not undertaken till the year 1483, nor completed till the ensuing year; and we shall presently see that the first translation was in the German or Dutch language. In the year 1486, appeared both a Latin and a German publication of the voyage, at *Ments*; and Panzer seems to have forgotten that Clement, the Crevenna Catalogues of 1775 and 1789, and Braun and Seemiller, had each particularly specified this German version. Maittaire relies upon Bunneman. See the *Bibl. Curieuse*, vol. v. p. 223-9; * *Bibl. Crevenna*, vol. v. p. 36-7, vol. iv. p. 20; *Annal. Typog.* vol. i. p. 472, note 3. The authorities of Engel, Bauer, Osmond, De Bure, Fournier, and La Serna Santander, are hardly worth consulting upon the subject of the early editions of this work; but Freytag and Cleusent are copious and instructive. See the *Adpar. Litterar.* vol. i. p. 48, 57, and *Bibl. Curieuse*, &c. *Ibid.* In regard to a Dutch or German impression put forth at *Haarlem*, in 1486, I am very doubtful of the existence of such an edition. Panzer, vol. i. p. 455, n°. 10, quotes Maittaire, vol. i. p. 479, and Viss. p. 21; but

* Concerning this German impression, the following, from Clement, is well worth our attention: 'Cette édition est pour le moins aussi originale que la Latine de 1486. Elles ont été faites toutes deux sous les yeux de Bernard de Breydenbach par un même Auteur, et imprimées chez le scribe Echarl Rewich, qui en avoit dessiné les planches. J'avois cependant qu'elle ne répond pas entièrement à l'édition Latine: et que l'on voit dans cette dernière, des particularités qui manquent dans l'édition Allemande, et qui pourroient faire penser qu'elle est mutilée. Je n'en donnerai qu'un exemple, que Mr Bünemann a marqué à la tête de son exemplaire de l'édition Latine de 1502. In fol. où il dit, que l'on ne trouve point dans l'édition Allemande le passage, par lequel j'ai prouvé dans l'article précédent, que l'on travailloit encore à la Relation Latine de ce Voiage en 1485.

* Cela ne suffit pas pour prouver que l'édition Allemande soit mutilée. On voit par un passage que j'ai copié dans l'article précédent, que Bernard de Breydenbach faisoit coucher par écrit tant en Latin, qu'en Allemand, la description des planches qu'il faisoit dessiner sur les lieux par Erhart Rewich. Il y a donc apparence que l'Auteur dont Breydenbach se servoit pour faire la relation de son Voiage, jetta d'abord ses remarques sur le papier, en Allemand, qui étoit sa langue maternelle: et qu'il traduisit ensuite son Histoire en Latin: et y ajouta quelques particularités, qu'il avoit omises dans sa première ébauche. La relation Allemande doit donc être envisagée comme la première ébauche: et la traduction Latine comme une édition corrigée et augmentée, venant de la plume du même Auteur, qui étoit maître de sa matière; et qui avoit le droit de changer ce qu'il trouvoit à propos.—*Bibl. Curieuse*, vol. v. p. 227, note.

A little before, Clement proves—on the authority of Bünemann—that the work could not have appeared before the year 1485; since mention is made in it of the 'Luctuosa Oratio super desolatione terre sanctae' which took place in that year. This occurs about the 12th leaf preceding the termination of the first voyage.

Maittaire's account does not exactly correspond with that of Panzer; and the former relies upon *Cat. Kilmanegg*, pt. ii. p. 9, n°. 323—which is probably as treacherous a guide as the Auction Catalogue of 1666, just mentioned. As Meerman, Clement, and Würdtwein, take no notice of this *Harlem* publication, we may suppose it to be a mistake for the *Mentz* impression of the German version, of the same date. In regard to the impression under description, which has always been considered as the *first*, the reader will find good accounts of it in Seemiller and Braun. The former praises the notices of it by J. W. Feuerlin, (*Abhandlung von Bernhard von Breydenbach in das gelobte Land*—also referred to by Freytag,) Weislinger, (*Arment. Cathol.* p. 371.) Freytag and Clement; and concludes by observing, that 'the more eminent bibliographers were ignorant of this first impression; few of them, indeed, ever saw it—which is a sufficient attestation of its rarity.' Boucher de la Richarderie and Brunet may be added to those who appear to have never seen the volume. The latter is particular in his account of the French version of 1488, and praises the cuts, as if he were not aware of their being only copies of those in the present edition. *Manuel du Libraire*, vol. i. p. 172.

We will now say a few words about the author, and his companions in the voyage. It is doubted whether Breydenbach be the author of the relation. Clement inclines to the opinion that he is not; and exclusively of what the reader may collect from the note extracted from him at p. 217, he supports such opinion by very reasonable conclusions. Freytag observes, that the name of the author is variously substituted in the Latin, German, Dutch, and French versions; and that it does not sufficiently appear whether Breydenbach or another composed the narrative. Braun and Seemiller do not discuss this question; but it appears from the former that the family of Breydenbach or Breidenbach, is yet noble in Germany; and if the reputed author did not absolutely compose the relation of the voyage, it seems clear that he instituted it, and probably caused it to be written under his immediate inspection. *Notit. Hist. Lit.* pt. ii. p. 134; *Inscrub. Typog.* fasc. iii. p. 66.

Breydenbach was not unattended in his travels. His companions are particularly described on the recto of the 7th leaf of the text; but of these, the principal appear to have been IOHANNES COMES DE SOLMS, PHILIPPUS DE BICKEN, and BERNARDUS REWICK; the latter, the most important person in the society:—for it is to him that we are indebted for the *Drawings* (and probably the *Cuts*, as well as the printing,) with which

this impression is embellished. The part which he took is thus described by the author;—¹ Porro quo hanc meam protectionem sine (ut aiunt) reysam . vtilem non solum michi sed et alijs fidelibus facerem . et maxime generosorum clarorumque hominum animos in eam ipsam magis magisque commoverem . operam nauau quam exactam . vt inter peregrinandum me de omnibus quæ scitu necessaria dignaque essent cognitum facerem certiore studiose singula perscrutando . nec vllis parcendo expensis . Huius rei gratia ingeniosum et eruditum pictorem ERHARDUM scz REWICH de trajecto inferiori opere precium duxi mecum assumere vti et feci . qui a veneciano portu et deinceps potiorum ciuitatum . quibus terre pelagique transitum applicare oportet . præsertim sacrorum in terra sancta locorum dispositiones . situs et figuras . quoad magis proprie fieri posset . artificiose effigiaret . transferretque in cartam opus visu pulcrum et delectabile . cui declaratorias notulas . vel latinas . vel vulgares feci per quendam alium doctum virum ad votum meum apponi.* Quod quidem perfectum opus . impresorie artis amminiculo cunctis habere volentibus communicandum . vtinam atque vtinam . intento optatoque haud vacuum fructu euadat . Fol. vi.

Clement seems to think that these drawings were done on the spot. The greater number of them probably were. All bibliographers however unite in commendation of their spirit and elegance; although Brunet has made a strange mistake in supposing that some of the larger views of the towns were engraved upon copper.† The reader will soon become acquainted with the degree of merit attached to some of these cuts, by the ensuing fac-similes of them; which, while they afford no trifling embellishment to the present work, may be thought by some to exhibit the most interesting portion of the publication.

* From this, I submit that Rewich also printed the work; and that Breydenbach employed an amanuensis, or 'learned person' to compose the text.

† The reader may be sceptical about their being engraved upon wood, from the extraordinary size of some of them. But it is clear that the mechanical cause of such an effect as is produced in these cuts, could not be by means of metal. Such a conclusion seems self-evident, on examining all the known impressions of early copper-plate engravings. Yet if upon wood, of what size and nature must it have been? The cuts are often folded, and some of them are evidently formed of large parts; but these parts are occasionally full 18 inches in length, and have letter press on the backs of them. An answer, of some moment, may be given, in referring the reader to the impression from the *Original Block of Wood* at page viii of the first volume of this work. The wood of this block is *pear-tree*. Heineken admits that the French edition of this work, of the date of 1488, has the same cuts as the above; but that they are copied, and cut upon copper. This is extremely doubtful, & not inaccurate. *Idée Générale*, &c. p. 164.

The voyage of Breydenbach comprehends two parts or portions.* The first is descriptive of the journey from Venice to Jerusalem; and the second, of that from Jerusalem to St. Catharine in Mount Sinai. The author tells us at (fol. vii.) that he contracted with the master of two galleys, of the name of Peter Landame, that he and his company should go to Joppa, and be brought back again to Venice, for 1000 florins. Among the particulars entered into, is an item for the master's furnishing 80 men for the protection of the company and the galleys. We now proceed to a bibliographical description of the volume.

The first highly ornamented leaf, which is particularly described by Braun and Seemiller, is unluckily wanting in the present copy. The first three pages of the text contain an address of the author to Archbishop Berthold; having the prefix of that dignitary's arms by way of an ornamental capital initial. The reverse of the second leaf and recto of the third, contain 'the contents of the work;' the whole of

* The present may be a fit opportunity to subjoin the account of this impression which appears in the *Horæum Catalogue*. It is by no means devoid of interest.

† This book is an uncommon object of curiosity, as it is perhaps the first Book of Travels that was ever printed, and is adorned with maps and pictures very remarkable. The view of Venice is more than five feet long, and the map of the Holy Land more than three; there are views of many other cities.

‡ The book is written with great exactness in the form of a journal, and contains an account of a journey to Mount Sinai and Jerusalem, undertaken in 1483, by John Solus, Lord of Miltzenberg, Bernhard de Breydenbach, dean of Mentz, the author, and Philip de Bicken. The first part contains an account of their voyage, a description of the places at which they touched, and of the Holy Land. The second treats of the manners, rites, and errors of those by whom the Holy Land is now inhabited. Of whom the author first mentions the Mahometans, and relates the history and tenets of Mahomet. He then proceeds to the Jews, Syrians, Nestorians, Arminians, Georgians, Abissinians, and Maronites, and afterwards treats of the causes of so many sects, and laments the unhappy state of the church. The third part relates their pilgrimage from Jerusalem to Mount Sinai, and their travels in Egypt, where the author gives an account of the Egyptian custom of hatching eggs in an oven, which I shall subjoin as a specimen of his style and sentiments: 'Quidam ex nostris Sociis, vagantes per civitates, in domum quendam fuerunt adducti in qua grandis Fornax stabat, plures habens concavitates in quas certo tempore tris aut quatuor Millia ponuntur ova Gallinarum, Anserum, Columbarum, et fimo cooperiuntur; carbonemq; in debita proportione Fornaci imponuntur, ex quarum ardore ova calescunt, et vitellus vivere mox et pulli crescere paulatim incipiunt, atque ita sine incubatione Matrum excubantur, simulque manu pastorum ad poscua decuntur ut ova, vel ad forum ut ibi vendantur. Et quavis id fecit videri possit, tamen ita revera sese habet, viximus animalia illa qua humana arte atque industria excubantur disciplinabiliore sunt his, que secundum Naturam sua specie generantur, sequuntur enim homines sicut Pulli sua Matres.' He then gives an account of the wars of the Turks against several of the European powers.

Bibl. Harl. vol. lli. no. 3713.

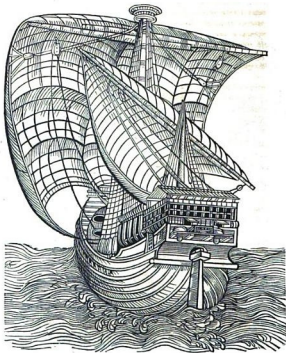
which will be found extracted by Freytag. The preface begins on the reverse of the 3rd leaf; which, with the 'Intentionis Explicatio,' and 'Operis divisio,' terminates on the reverse of the 6th. The journey may be said to begin on the recto of the vith leaf. The first view is that of *Venice*; filling each side of a leaf, and having no superscription. The second large cut is entitled *Parca*, or *Parazzo*; and from this I submit a fac-simile of a small portion only: that the reader may have a notion of the character, or degree of skill, with which the *Landscape* is executed.



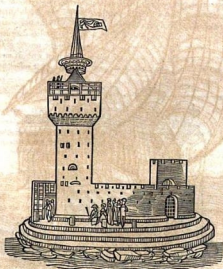
The next cut, of equal dimensions, is of *Corfu*; which is less happily executed. The third similar production, but of more than twice the dimensions, being nearly 2 feet 9 inches when extended or unfolded, is entitled *Modon*, and is described as being under the dominion of the Turks, in the Morea. We will first select a small and pleasing specimen of the houses, in what may be called the middle-ground.



The forepart of this extensive and spiritedly executed cut, is occupied by a large expanse of sea ; a small piece of land is however in the corner, on the right. The vessels, which appear sailing, are few and unimportant ; if we except the one of which the following is rather a magnificent specimen or fac-simile — and which may remind the curious, of the frontispiece so long distinguished under the title of *The Great Harry* !



It is the largest vessel delineated throughout the work: and may give us a notion of the degree of perfection, or otherwise, to which the art of *Ship-Building* had then attained. The horizon is marked by the ocean; but the intermediate or middle-ground is filled by forts, the city, and the suburbs. Next, immediately following, is a cut of nearly equal dimensions, descriptive of the city of *Candia*. We have here a great variety of objects, some of them rather intricately delineated. To the left is a mountain, with trees and houses before and upon it: numerous many-masted boats are in the fore part of the picture: towards the centre, under a lofty fortified castle, is a rencontre or partial battle, in which cavalry is engaged. To the right, and forming the third division of the picture, a more peaceful and interesting scene presents itself: casks are rolled upon a quay—vessels are unloading—and the following curious piece of fortification terminates the neck of land projecting into the sea:



In the forepart, fishermen are pulling up their nets; and the background consists of a range of hills. We have next a view of *Rhodes*. We discover in it a very extraordinary galley; and in the background a gibbet, with a man hanging upon it. There are also abundance of wind-mills. No other embellishment succeeds, till we reach that of the *Temple of the Sepulchre of our Lord*. In the foreground are three monks, stooping down, apparently reading an inscription upon a tomb, upon which is a cross. Beneath, is this explanation: '*Rest. templum. sepulchri. domini. locatus. est. lapis. iste. super. quo. christus. crucem. posuero. pectore. terribit.*' There is considerable merit in this cut. On the reverse of the 23rd and following leaf, the account of Jerusalem ends. The recto of the ensuing leaf is blank: on the reverse of it, begins the account of '*the Mountaine in Israel.*' A different series of wood-engravings now presents itself. At fol. 24, of this part of the work, there is an excellent group of *Saracens*; (two women and three men,) with the *Saracenic Alphabet* beneath. On the reverse are two very spirited figures, apparently illustrative of one of the *Clashes of Jews which then lived at Jerusalem*. A man is sitting before a table, and grasping a bag of money with his right hand; expositulating with another, who stands before him. A little further we meet with the *Hebrew Alphabet*, rudely cut in wood. On the reverse of the same leaf is a group of *Greeks*, designed and executed with no mean skill, as the ensuing fac-simile of the greater portion of it sufficiently proves:



To the right of this group, in the original, is a Greek monk ; being an hooded old man, counting his beads. On the recto of the next leaf but one, is the *Greek Alphabet* cut in wood ; and on the reverse of the same leaf is a group of *Syrians* ; of the whole of which the reader has here a very interesting fac-simile.



The *Syriac Alphabet* follows. Descriptions of various other sects are noticed ; and the blank space above each, in the copy before us, is, I submit, indicative of there having been original designs made for their illustration, which had never been executed by the graver. On the reverse of the 4th following leaf, we see a wood-cut of a *Lay* and a *Spiritual Abyssynian*, succeeded by an *Alphabet* of the language. This *FIRST PART* ends on the recto of fol. 16, from the last cut, with 'a horrible Vision seen by the Emperor Charles IV.'—as related by himself : exceedingly curious.

On the reverse of this leaf, begins the preface of the *SECOND PART*, with this prefix :

**In secundā peregrinationē ab Ierusalem
per solitudinē in montem Synai ad sanctam
Batherinam p̄latiō cōmendaticia incipit se-
liciter.**

The Second Part contains 31 leaves, inclusively, and has this imprint :

**Secunde peregrinationis ad diuam virginem et martirem
Katherinam in montem Synai processus finit feliciter.**

We have, immediately afterwards, a very large and complicated cut, or chart, of what may be called *Jerusalem* or the *Holy Land* : full of houses, streets, rivers, and people : the port of *Jopps*, with a large sailing galley, being the forepart of the picture, to the left. This picture, when extended, is upwards of 4 feet. On the reverse of a part of it, we see the '*Form of our Saviour's Sepulchre*,' and many *Asiatic animals* ; '*hec animalia sunt veraciter depicta sicut vidimus in terra sancta*.' The following is a fac-simile of an *Orangoutang*, who is leading a camel :



The *Geryf*, *Crocodile*, *Goats of India*, and a *Unicorn*, are above—and a *Salamander* is beneath—this figure and the Camel. A portion of the impression yet remains to be described. A table of the islands from Venice to Rhodes—Saracenic words translated into Latin—and an account of the *Sieges of Constantinople and Rhodes*, &c. terminate the volume. On the 6th leaf of this portion, there is a very spirited wood-cut of a group of *Turks* playing martial music upon horseback. The

colophon, on the reverse of the 9th ensuing, and last leaf, with the subjoined device, is thus :

Sanctarū peregrinationū in montem Syon ad venerandū xpī sepulcrū in Ierusalem. atq; in montē Synai ad dinā virginē et matrem Katherinā opusculum hoc cōtentiū p Erhardū reilwich de Traiecto inferiori impressum In ciuitate Moguntina Anno salutis. M.cccc.lxxxvj. die. xj. Februarii finit feliter.*



Wüdtwein has also given a fac-simile of this device, which is part of the arms of Bertold, Archbishop of Mentz; to whom the work is dedicated. Wüdtwein's copy is upon copper: the above is upon wood. The reader will determine upon the relative degree of fidelity between them: although much praise is due to the representation of the former, in the *Bibl. Mogunt.* p. 123. This edition is without signatures, numerals, and catchwords; and the type is rather a Secretary Gothic. The margin, as Braun observes, is ample and handsome. Brunet says there are copies upon vellum; but he does not inform us of any library which contains one. Such a copy, however, was in the Harleian Collection. See the note at p. 220.

It remains to say a few words respecting the embellishments of this impression, and the authority of the text. The tasteful reader cannot have failed to notice, from the foregoing specimens, that some of the wood-cuts are of no ordinary merit. There is a freedom of penciling and

* Sic.

of execution—as well as a skilfulness of grouping—about the human figures, that are very rarely to be met with in publications of the same period. The almost uniform prevalence of outline in the *Landscape*, renders them frequently harsh and abrupt; and distant objects have too often the force of those in the foreground; but there is frequently a picturesqueness in some of the detached parts (as the first two facsimiles shew) which prove that the artist looked at nature with a cultivated eye. Even his *Shipping*, although destitute of light and shade, is full of spirit and effect; and we see in many of his Venetian galleys, and in the figures which direct them, something like that life and spirit which are the peculiar charm of Canaletti's pencil. It is to be regretted that not more specimens are given of the *Animals*; as there is an appearance of truth about them, which, as the last facsimile but one proves, renders them very interesting. That Rawlin distorted or exaggerated what he saw, in individual objects, or in detached groups, there is no well-founded reason to conclude. His powers, however, do not improve with the size of his pictures.

Nor have we any strong reason to disbelieve that part of the *Narrative* which is here disclosed, on the personal experience of the travellers. When the author diverges into history, or expatiates on causes and effects, or mentions what the accounts of other travellers have furnished him with, there may be just ground of scepticism; but in his *portraits* (if I may so speak), whether of things animate or inanimate, there is so much naïveté, so little apparent temptation to falsify, such a well-founded zeal in the cause of piety, and such a wish to be both instructive and entertaining, that, however we may acquiesce in the want of importance in some of the circumstances detailed, we ought not, without due consideration, to deny them the merit of probability. Boucher de la Richarderie, who has been sufficiently superficial in his account of the editions of this work, seems to exult in the superiority of subsequent descriptions of the Holy Land; forgetting that all adventures must have a beginning, and that in the infancy of printing, and in the absence of public patronage, there is no where to be found a more curious and amusing work than the *Peregrination of Breydenbach*.

It is no small criterion of the pecuniary worth of this *EDITIO PRINCEPS*, that the first edition of the *French Version* of it, printed in 1488, was purchased at the Roxburgh sale by the Duke of Devonshire for 84*l*. See *Bibl. Roxburgh*, n°. 7259. The present fair copy is bound in red-morocco.

652. BURLEY (WALTERUS. *) DE VITA ET
MORIBUS PHILOSOPHORUM, &c. (*Printed by*
Ulric Zel.) *Without Date.* Quarto.

EDITIO PRINCEPS. The Valliere catalogue has, apparently with justice, ranked this edition as the earliest publication extant of the subject of which it treats. It is most probable that, although without date, it was anterior to Therhoernen's impression; and it seems equally clear that, notwithstanding no name of printer be subjoined, it was executed in the office of Ulric Zel. A copy of it at the Valliere sale was sold for 330 livres. *Cat. de la Valliere*, vol. iii. p. 365, n°. 5588. On the recto of the first leaf we read this prefix:

**Liber de vita ac morib⁹ ph'oz poetarūq;
betey. Ex multis libris tractus. necnō bre
uiſ ⁊ cōpendioſe ꝑ venerabilē viꝝ mgēm
walterum Burley ꝑilatoꝝ Incipit feliciter.**

There are 22 lines below; but a full page contains 27 lines. The two titles to the following sections are 'Episto' and 'Solon.' On the recto of fol. 39, the imprint is thus:

**Liber de vita ⁊ moribus philosophoz
desinit feliciter.**

The reverse is blank. A table of 14 leaves ensues; the first page of which has references to those philosophers and poets whose names begin with the letter A: these references are in rude arabic numerals, but they terminate abruptly on the second page, and continue with

* The reader will remember that WALTER BURLEY was an Englishman, and died about the year 1337. Leland's account of him will be found in TANNER's *Bibl. Britan.* 1748, p. 141-2, with copious additions. Bale (as might have been expected) calls him 'rixarum artifex,' and says he produced nothing but 'merus nugus, atque hominum impiorum ferdissimum stereora.' *Scriptor. Illust. Briton.* 1559, pt. i. p. 411-13. Fita is gracious and commendatory; calling him 'Vir acutissimi ingenij, et philosophorum sui temporis facile princeps.' *De Scriptor. Britan.* p. 433. This latter testimony accords better with that of Leland than does Bale's. Such is the result of a difference of opinion in religious creeds!

the Index of Things. On the reverse of the 14th leaf of this table, is the following subscription :

**Pñtis opusculi tabula Turta alphabe
ti ordinē Explicit multū vtilis.**

The present is a fair sound copy ; in russia binding.

**653. BURLEY (WALTERUS.) DE VITA ET MORIBUS
PHILOSOPHORUM, &c. Printed by Arnoldus
Terhornen. (Cologne.) 1472. Quarto.**

First Edition with a Date. The type of this impression is rather neat than otherwise ; being sufficiently square and broad-faced. It is most probable that this edition is only a copy, in substance, of its precursor. It is however by no means a literal copy. A table or index of things, without prefix, occupies the first 10 leaves. The recto of the 11th leaf is blank ; but on the reverse of it commences an alphabetical table, of the names of all the authors or philosophers mentioned in the work, which fills 3 pages. On the recto of the 13th leaf is the following prefix or title, printed in red :

**Incipit Pulcher tractat⁹ colloq⁹ . p venerabilem
doctore Walterū burley Anglicū De vita ph'oz .**

The first article, concerning Thales, has this prefix :

De talete phylozopho.

There are neither signatures, catchwords, nor numerals. On the reverse of fol. 97, and last, is the following colophon—in red :

**Et sic finitur perpulcher tractatus sti-
nens vitā mores / ac elegātissima phy-
lozophoꝝ dcā / simul et gesta Per me
Arnoldū ter hornē Anno dñi . 1472 .**

Terhornen's small device, in red, is below. This is among the smallest books executed by that printer ; and the present desirable copy of it is elegantly bound in yellow morocco.

654. BURLEY (WALTERUS.) IDEM OPUS. (*Supposed to have been Printed by Koburger.*) Without Place or Date. Folio.

Panzer is perfectly correct, upon the authority of Laire, in attributing this edition to the press of Koburger, rather than to that of Creusner: although at first glance, and without comparing the one with the other, such an inference is venial. The type of Creusner is taller and fuller in proportion. De Bure is also equally correct in observing that this impression is executed in the same character with that of the *Honorius de Origine Mundi*, and *ALCINOUS* de Disciplina Platonis*—both professedly printed by Koburger in the year 1472. The Boetius of 1473, by the same printer, has also the same types. See vol. i. p. 279. The date of the present edition is probably earlier than that of the subsequent one by Creusner.

The first six leaves present us with tables or indexes of things and authors' names: the latter comprehending only one, or the 6th, leaf. On the recto of the 7th leaf we read:

Incipit libellus de uita & moribus ph'oꝝ & poetarꝝ

The section below has this prefix:

De thale ph'o . i . capitula

A full page has 31 lines. On the reverse of fol. 86, and last:

Explicit uita philosophorꝝ

Panzer, vol. ii. p. 234; *Index Libror.* vol. i. p. 106-9; *Bibliogr. Instruct.* vol. ii. n^o. 1267. It is hardly possible to possess a copy of an ancient author in a more perfectly desirable condition than the present. It is large and clean, and handsomely bound in russet.

* This impression of Alcinoos has been accidentally omitted in the earlier part of this division of the work; but it will be found in the 'SUPPLEMENT.'

655. BURLEY (WALTERUS.) DE VITA ET MORIBUS
PHILOSOPHORUM, &c. *Printed by Creusner.*
Nuremberg. 1479. Folio.

Whether Creusner copied from Koburger's edition of this work (printed in the year 1477,) in the arrangement of his page and choice of his paper, I am not able to determine; but a more beautiful specimen of Creusner's press, or of early printing, will rarely be found. The present copy, for condition and amplitude, is what a collector of taste would be most desirous of possessing. The table commences on the recto of the first leaf, with this prefix:

**Incipit tabula secundum ordinem alphabeti in vitas
philosophorum iuxta capitula demonstrans virtu-
tes & vicia in eisdem signata.**

This table, or index of things, occupies 4 leaves; and is followed by another of the names of the Philosophers, &c. in 1 leaf. On the recto of the 6th leaf the work begins. The first title is thus: '*De Theis philosophis.*' The text is apparently from Terhornen; and a full page contains 35 lines. On the reverse of fol. 75, and last, we read the following colophon:

**Anno domini Millesimo quadringentesimo septua-
gesimonono. ultima vero die Junij. Opusculū
(philosophorum vita) insigne ob legentium pro-
fectum editum. Friderici Creusners* cuius incli-
te Nurembergensium urbis industria labrefactum
fideliterq; impressum finit feliciter. Laus deo
clementissimo.**

The reader may consult Panzer, vol. ii. p. 183. The beautiful condition of this copy has been just mentioned. It is bound in red morocco.

* Leel Spencer remarks, that this name should be generally written Creusner, and not Creusners; the final s in the colophon being only introduced to indicate the genitive case, according to the German manner of declining substantives, which in this instance has been curiously enough applied to a proper name.

656. BURIUS (NICOLAUS.) OPUSCULUM MUSICES,
CUM DEFENSIONE GUIDONIS ARETINI. *Printed*
by Ugo de Rugeris. Bologna. 1487. Quarto.

EDITIO PRINCEPS. As no notice of this author appears in the elaborate indexes to the *Histories of Music* by Sir John Hawkins and Dr. Burney, a tolerably copious account of the present impression may be acceptable to the reader: especially as it seems to be among the very earliest printed books extant on the subject of Music, exclusively. Panzer refers to Denis and to the Crevenna Catalogue. The former notices De Bure, (who is sufficiently meagre) and the account of it which appears in the *Bibl. Pisell.* vol. i. p. 336. Morelli calls the book 'admodum rarus' and in the *Bibliogr. Instruct.* vol. ii. p. 540, n°. 2040,* we observe it is noticed as 'assez rare et recherché des Curieux.' See also *Cat. de Gaigant*, vol. i. p. 334, n°. 1273; and *Bibl. Crevenna*, vol. ii. p. 134, n°. 2099.

On the recto of the first leaf, sign. a ij, commences the prefatory address of Burius, which concludes on the reverse of the second leaf; filling 4 pages. I subjoin the greater part of this address, as it is rather curious:

Nicolaï Burtij parmensis: musices professoris: ac iuris pontificij studiosissimi: musices opusculum incipit: cum defensione Guidonis aretini: aduersus quendam hispanum veritatis preuaricatorem.

Pauperibus clericis: ac religiosis: Nicolaus burius. S. P. D.

Cum multi velut umbra declinarent aui quibus ab adolescentia: non sine tamen lugubratione nimia: circa musices disciplinã tempus conteruerim et quamplures ex me haustum huiusmodi susceperint et incrementum. Compulsus tandem tũ et vestra qua deuincor charitate amantissimi: tum et quorundam amicorũ exhortationibus: statui has meas vigilias vobisipsis: qui maiori ex parte ingenio valetis, ac doctrina dicare. Quid enim equius, quam ingenij monumenta: ad eos destinare: qui ceteris omnibus ingenio: doctrinaque: ac dignitatis honore prestant: Non ignarus rem satis difficilem me subire: et multorum expositam obtreptioni: que licet sit viris optimis paraipendenda: tamen cum priscae illos summa auctoritate viros aliquãdo læcesciuerit quid de me ipso existimandum quem nõ auctoritas: neque dignitas tuctur: confixus tũ illius: qui per psalmographum cantat. Aperi ce tuum: et

ego adimplebo illud. Deceui itaque antequam animi nostri vota promam. cuiusdā moderni errores huiusmodi. ac incitiam expugnare et eam omnibus liquido erroneam. absolutissimeq; demonstrare. Hic enim quibusdam caulationibus ac falsis omnino ineptijs; pium guidonē aretinū: qui sanctitate ac doctrina philosophis meritō preferendus: nitur oppugnare: O insignem calumniam. O impudentiam: ante hunc diem inauditā. Exclamat sepenumero demens: et multis contumelijs vociferatur. Quid clamas: quid angeris: Ante hinc discedam tui nefandissimi erroris te pudeat necesse est. Composuit etenim opusculum: circa musices disciplinam: in quo cum vellet quod boetij quinque libris comprehenderit: enarrare. confudit apertissime ac perueritit omnem virtutis: ac doctrine ordinem. Preterea nedum insectatur Guidonem: sed etiam quocunq; nouerit illius sequaces oburgat: lacerat et quoddam canino latratu stimulat. Laudat nūquam iohannem cartuse monachum: qui maximis preconis opere suo extollit guidonem. Ecce contrarietas. Legisti aliquando priuātē guidonis opusculum: Dum esses bononie: a me prestitum: et a te non intellectum: O hominis insitiam: o hominis iactantiam. Nam in calce sui operis dum monocordi diuisionem: que omnino confusio est: examinat: ait se multis vigilijs: ac labore non modico antiquorum precepta lectitasse. ideo velle in hoc errorum neotericorum enitare. Videtis ne queso: quam inanis: quam arrogans: quam temeraria huius hominis reprehensio: Ubi musicorum monarcha Boetius: qui huiusmodi diuisionem luculentissimis rationibus probat: Ubi aretini iohannisq; cartusienis diuisio peruulgatissima: quam nemo tam puerilis etatis. tam ibecillis sensus: cui huiusmodi demonstratio sit seclusa. Non omitam preterea huius viri crassum circa principia musices doctrinam: in qua lugubrando diu laborasse inquit. vt dictiones singulis cordis imponeret nouas: que ab ipso hoc modo describuntur. Psal: li: tur: per: vo: ces: is: stas. Que huiusmodi descriptionis conclusio est Psallitur per voces istas. O vecordiam: o ignorantiam non ferendam: Recognosce te ipsum. Describis enim apud antiquos vario stilo et pene inutili: et nos bononie: in bibliotheca* diui dominicibetti tauimus post Boetij codicem in tergo: fuisse decantatum.* &c.

The whole work is printed in a handsome Gothic type. On the recto of the 3rd leaf, we read 'Descriptio libelli' beginning thus:

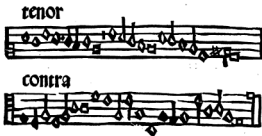
Compendium igitur nostrum quod tribus tractatibus fulcitur: florum libellus nūcupatur, &c.

* Sc.

The earlier chapters relate to 1. *The Nature of Music*. 2. *The Praises of Music*. 3. *Different kinds of Music*. 4. *Of the Human Voice*. 5. *Instrumental Music*. 6. *Difference between the Musician and the Chanter*. 7. *Of Sound, and Definition of Sound in general*. 8. *Of Voice, and of its Varieties*. 9. *Of Concord and Discord*. 10. *Of Harmony*. 11. *Of the first Singer, or Inventor of Music*: with a wood-cut. 12. *Of Three kinds of Melodies*. The illustration of the latter is according to this fac-simile.

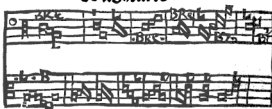


A few of the ensuing chapters have similar rude wood-cuts, by way of illustration; and from the 5th chapter of the Second Tractate, or division of the work—which treats *Whether the Chant should begin with the Soprano, Tenor, or Counter-Base*, I subjoin a fac-simile of a line of the tenor and of the counter-tenor, on signs, e vij. rev.



From the 9th chapter of the Third Tractate—*Of Syncopy in the scored Chant*—the ensuing is given, as a part of the illustration:

DE LIGATURIS.



The 2nd and last chapter, of this Third Part, is entitled 'De astrologia micrologus,' and the chapter itself abounds with the absurdities of that once favourite science. The last section of it begins thus :

Aberis igitur charissimi hoc nostro foruz li
h bello vt pollicitus fuerā : quicquid sub vela,
 mine ambiguitatis tegebatur : ac liuore quo
 dam retentū patefactis anfractibus modo digestus
 atq; omni solertia ad vnguem vt dicif castigatum.
 &c. &c. &c.

This is immediately followed by some verses, which begin thus :

Carmen Nicolai burtii Parmen. ad lectorem
Dulcia qui temptas vocum modulamina scire.
Hunc eme : qui facili sub breuitate docet :
Nil homini melius sacro : turbeq; potentum :
Dulcisonos cantus noscere : crede mihi.
 &c. &c. &c.

Twenty-six more verses ensue. Beneath them, and on the recto of i iij, in eights, we read the colophon thus :

Impensis Vndicti librarij bononi. ac suma industria
Egonis de rugerij. qui propatissimus huius artis
 extractor impfusus Bondie. Anno dñi. m.cccc.lxxvij.
 die vltima aprilis.

The reverse is blank. The present is a fair sound copy of this interesting volume. In russia binding.

657. BURY (RICHARDUS DE). PHILOBIBLON.
Printed at Cologne. 1473. Quarto.

EDITIO PRINCIPIS. When I gave some account of the earlier impressions of this celebrated work in the *Bibliomania*, at p. 38, and noticed the confusion which prevailed concerning them, as well as the general ignorance of this FIRST EDITION in particular, I little anticipated that it would fall to my good fortune to describe the present rare and estimable impression: an impression, which has escaped the knowledge of Maittaire, Clement, and Panzer; and the date of which La Serna Santander has, erroneously, affixed to the Spire edition of 1483. This latter impression had hitherto usually taken precedence: it will now, however, be probably considered as a mere reprint of the Cologne impression of 1473. Peignot has adopted the error of La Serna Santander; and gratuitously makes Veldener the printer of the book. Consult the *Annal. Typog.* vol. i. p. 449; the *Bibl. Curieuse*, vol. v. p. 435-8; *Dict. Bibliogr. Choix*, vol. ii. p. 257; and *Répertoire Bibliographique Universel*, 1812, p. 378-9.

I have carefully collated this edition with the one published at Oxford, in 4to, 1599, (by Dr. T. James,) which latter is incorrectly designated as 'Ex collatione cum varijs manuscriptis editio jam secunda'—and the result of this comparison has been, a conviction that the Oxford edition contains nothing more than the Cologne impression;* being, sometimes indeed, less particular. The chapters to each have similar prefixes or head titles. We may be brief, but exact, in our account of the present impression. On the recto of the first leaf, the prologue commences thus:

**Incipit plogus in librū de amore libroꝝ qui
 dicitur. philobiblon**

**Diuersis xpi fidelibus ad quos pñ
 tis scripture tenor puenerit. Ri
 chardus de buri miseratione di
 uina diuinemēsis† Epūs Salutē
 kc. kc. kc.**

* At the end of the last chapter but one, there is however this addition; not to be found in the above. 'Hic multas librorum conditiones circa librorum custodiam pratermitto, eo quod mihi pro presentī videatur inutile talia recitare.' Edit. Oxon. p. 60.

† Sic.

A full page has 26 lines. There are neither numerals, signatures, nor catchwords; nor spaces between the chapters. In the whole, 48 leaves. On the recto of the last leaf, all that is printed is as follows:

effici confessorum in celis. Puris deniq; tā mē
tis q̄ corporis precibus rogent deum ut spiri
tum ad p̄maginem trinitatis creatū. post pre
sentis miserie icolatū ad suū reducat primor
diale prothotipū. ac eiusdem concedat p̄petu
um fruibilis faciei aspectum. Per dominum
nostrū ihesū cristū A m e n * - -

· · · · ·

Explicit. philobiblon. sci. liber
de amore librorū Colonie ipref
sus anno dñi MCCC.lxxij. 12

The present copy, although not free from copious ms. memoranda, may be called a sound and desirable one. It is bound in blue morocco.

658. CALPHURNIUS. *Printed by Sweynheym and Pannartz. Rome. 1471. Folio.*

EDITIO PRINCEPS: with the Eclogues of NEMESIANUS. This first impression of the poet is attached to that of SILIUS ITALICUS of 1471; of which latter a full description has been already given, in vol. ii. p. 353. It is here found with a Latin version of HESIOD in the same volume: see the 'Supplement' of this work. In the present place, we need only remark that, on conclusion of the poem of Silius Italicus, the text of Calphurnius begins on the recto of the succeeding leaf, thus:

C. Calphurnii carmē bucolicū incipit feliciter.
Coridon & Ornitus pastores
beniuoli interlocutores.

* This last sentence 'Per Dominum,' &c. is omitted in the Oxford edition of 1599, 4to.

Ondum solis equos declivis
 mitigat estas . CO .
 Quatinus & madidis incubant
 prela racemis :
 Et spument rauco feruentia
 musta susurro .

Cernis ut ecce pater quas tradidit: Ornite uacce
 Molle sub hirsuta latus explicuere genista ?
 &c. &c. &c.

A full page has 38 lines; and the text comprehends, on the whole, 15 leaves. It is almost needless to add, that there are neither signatures, numerals, nor catchwords. On the reverse of the 15th leaf, we read the termination of the poem, and the subscription, as follows:

Plus tamen ecce meus plus est formosus Iollas .
 Cantet amat quod quisq; leuant & carmina curas .
 C. Calphurnii bucolicon carmen desinit .

It is singular to observe the total silence of Clement, Vogt, and Bauer, concerning this impression; while the former seems to attach considerable importance to impressions of a greatly subsequent date. The beautiful condition of this large and almost spotless copy can hardly be exceeded; and has perhaps rarely been equalled. It is in red morocco binding.

659. CALPHURNIUS. *Printed at Venice. 1472.*
 Folio.

With the AUSONIUS of 1472, and bound in the same volume; for which latter, consult vol. i. p. 372-4. For the same reasons that we have been brief in our account of the previous impression, we may observe the same brevity in regard to the one under description. On the recto of the first leaf, after the conclusion of the Opusculum of Proba Centona, (in the same edition of Ausonius,) we read as follows:

TITI CALPHVRNII SICVLI BVCOLI
CVM CARMEN ORNITVS
ET CORYDON FRA
TRES INTER
LOCVTORES AEGLOGA PRIMA .

ONDum Solis Equos decliuis OR .
mitigat Aestas
Quauis & madidis incumbant
præla racemis :

E t spument rauco feruentia musta susurro .
C ernis ut ecce pater q̃s tradidit ornite uaccæ CO .
&c. &c. &c.

A full page has 36 lines. In the whole, 16 leaves. On the recto of the 16th, is the colophon; forming the general imprint, or criterion of the date, to the entire volume:

τίλος

TITI CALPHVRNII POETAE SICVLI
BVCOLICVM CARMEN
FINIT .

ANNO INCAR . DOMINICE . M . cccc LXXII .

The sound and desirable condition of the Ausonius of the above date, has been already noticed.

660. CAPELLA (MARTIANUS.) *Printed by Henricus de Sancto Urso. Vicenza. 1499. Folio.*

EDITIO PRINCIPIS. Fossi justly remarks that this impression is called 'the first and very rare' by Seemiller. It has been well, but comparatively briefly, described by several bibliographers. The notice of it by Maittaire first claims our attention. This highly respectable authority observes, that Bunneman has erroneously cited a *Venetian* impression (ex Bübl. Amerbach. p. 48,) for the present *Vicenza* edition. He

also extracts a part of the prefatory address of Bodianus; which latter has been particularly noticed by Clement, and from the beginning of which we learn, that Bodianus 'is astonished at the negligence of booksellers or printers—who are constantly seeking publications with a sort of greedy avidity—that they should not have discovered a MS. of this author before the late period in which it was put forth.' He conceives that the innumerable errors of the text had operated as an insurmountable barrier to their views; and he affirms that he has himself 'corrected or restored 2000 passages, yet leaving numberless inaccuracies to be rectified by his successors.' See the *Anal. Typog.* vol. i. p. 689, note 2; and *Bibl. Curieuse*, &c. vol. vi. p. 219-220. Mittarelli, Seemiller, and Fossi, are rather brief, but sufficiently pertinent. *Append. Libror.* &c. col. 110; *Inscrub. Typog. fasc.* iv. p. 109; *Bibl. Magliabech.* vol. i. col. 460. We proceed to a copious, and, it is hoped, accurate description of this interesting volume.

On the recto of the first leaf, in large lower-case Gothic type, 10 lines, we read the title thus:

**Opus Martiani Capelle de Nuptijs Philologie ⁊
Mercurij libri duo. de grammatica. de dialectica.
de rhetorica. de geometri[a]. de arithmetica. de as-
tronomia. de musica libri septem.**

The prefatory address of Franciscus Vitalis Bodianus, the editor, follows, and fills the reverse of the first leaf. On a ii, there is a prefix in 3 lines (of Roman capitals,) to what is called Liber Primus 'De Nuptiis,' which is succeeded by the opening of the poem, thus:

V: quem psallentem thalamis: quē m̃e camœna
Progenitum perhibēt copula sacra deum:
Semina qui arcanis stringens pugnantia uinculis:
Complexuq; sacro dissona nexa foues.
Nāq; clemēta ligas uicibus: mundūq; maritas:
Atq; auram mentis corporibus socias.
Fœdere complacito: sub quo natura iugatur
 &c. &c. &c.

After eight more verses, the text of the prose commences—and continues regularly throughout the volume. On the reverse of c iiii, what is called LIBER TERTIVS or 'De Arte Grammatica,' commences thus:

VOL. III.

I I

Vrsum camœna paruo
 Phaleras parat libello :
 Et uult amica fictis
 r Commenta ferre primum :
 Memorans frigente uero
 Nil posse comere usum :
 Vitioque dat poetæ .

The running titles extend to *LIBER NONVS*—or to that portion which treats OF *MVSIC*: the intervening subjects being described in the preceding general title. We read this prefix to the 9th Book:

Eiusdem Liber Nonus .
 De Musica .

Am Facibus lassos spectans marcentibus ignes
 Instaurare iubet tunc hymenæa Venus .
 Quis modus inquit erit ? Quo nā Sollertia fine
 i Impedient thalamos ludere gymnasia ?
 Diriguit comis blandisque assueta uoluptas
 Et noster pallens contrahit ora puer .
 Ipsa etiam fulcris redimicula nectere sueta
 Flora decens trina anxia cum Charite est .
 &c. &c. &c.

On the conclusion of the poetry, the prose begins thus: 'Et cum dicto resupina paululuz: reclinisque pone consistēs sese permisit amplexibus Voluptatis.'

On the reverse of f 5—from the same portion of the work—is the following; the succeeding and concluding part being of a warmer, but of an exquisitely tender, character:

Aurea flammigerum cum luna subegerit orbem
 Rosis iugabo lilia .
 Virgo deusque sacro sociabunt fœdera lecto
 Fulcris parate cinnama .

Hesperus intactam seruet lz usque puellam
 Nuptam uidebis Phosphore .
 Nec matris lacrymæ : prassi nec uiribus unguēs
 Nexus ualebunt rumpere .
 Ne thalamos metuas : eris hoc : qd' Iuno tonāti ēs
 Quæ nunc sorore dulcior .
 Si placuit docti Sollertia sacra mariti :
 Magis placebunt oscula .
 Aurora exoriens roseis spectabit ocellis
 Floris resecti præmia .
 &c. &c. &c.

On t iil, reverse, ' Quid sit officium Musicæ ' on u ii, ' Quid sit Rhythmus'—with the various kinds of poetical metres. On the reverse of u v is the colophon, as follows:

Martiani Capellæ Liber finit : Impressus Vicentiæ Anno
 Salutis M. ccccxcix . xvii. Kalendas Ianuarias per Hen-
 ricum de Sancto Vrso Cum gratia & priuilegio decem
 annorum : ne imprimatur neq; cum Commentariis : neq;
 sine : & cætera : quæ in ipso priuilegio continentur .
 Laus Deo & beatæ Virgini .

A leaf of Errata or ' Castigatiōes erratorum ' follows, and closes the volume. On the reverse of this leaf is the register ; from which we learn that all the signatures run in sixes, with the exception of a and b, which are in eights. The printer's device, and his initials (R-V- with a cross between) is beneath. The present is a fair sound copy, in foreign red morocco binding.

661. CAPELLA (MARTIANUS). *Printed by Bertochus. Modena. 1500. Folio.*

As this impression seems to be only a reprint of the preceding—improved, however, by the 'labour, care, and expense' of the editor or printer—(so the prefatory address to Aretino testifies) we may be brief in the description of it. On the recto of r iij, in sixes, we read the colophon thus:

Martiani Capellæ Liber finit . Impressum Mutinæ .
Anno Salutis . M . CCCC . Die . XV . Mensis Maii .
Per Dionysiũ . Bertochum .

The register is by the side of the printer's device. From the former we gather, as above specified, in regard to the order of the signatures. The device is sufficiently barbarous. Panzer, vol. ii. p. 153, refers to Maittaire, Miltarelli, and Tiraboschi, vol. iv. p. 380; although this impression also is noticed by Clement, *ut supra*. The present is a sound copy, in calf binding.

662. CASSIODORUS. HISTORIA TRIPARTITA, &c.
Printed by Schu'szler. Augsbourg. 1472. Folio.

This volume comprehends excerpts from the Greek text of Socrates, Sozomen, and Theodoret, translated into Latin, by Epiphanius, and 'compendiously reduced and digested into proper order,' by its editor Cassiodorus. The prefix, at top of the recto of the first leaf, gives us the greater part of this information:

**In hoc corpore continentur tripartite historie ex Socrate
Sozomeno et Theodorico in unũ collecte et nuper de greco
in latinũ translate.**

libri numero duodecim.

A short preface, by Cassiodorus, is beneath. On the recto of the following leaf the work begins; the first leaf being almost entirely occupied by a list of the contents. There are neither capital initials,

signatures, numerals, nor catchwords; but the volume contains 192 leaves. On the recto of the 192nd leaf is the colophon, thus:

Historie tripartite libri numero duodecim. iam domino
prestante finiunt feliciter. Non quidem cirographati
Sed ipsa. que a sūmo demissa est. arte; Per Johan
nē Schuylzer regie vrbis Augustensis ciuem qm̄ dilige
ter impressi. Anno salutifere incarnationis Christi
Millelmoquadrigētesimoseptuagesimosecun
do; Circiter nonas februarias, Taus alnipotenti,
Amen,

The reverse is blank. Maittaire (and Zapf after him) has referred to the wretched authority of La Caille, where there is only a very superficial mention of this edition. *Hist. de l'Imprimerie*, &c. p. 28; *Annal. Typog.* vol. i. p. 311, note 2. Seemiller and Braun are copious and satisfactory. They tell us that De Bure had never seen this edition, although he mentions it; (vol. v. n°. 4394,) and that Cave, Possevinus, and others, who notice the works of Cassiodorus, and the impressions of them, were ignorant of its existence. Hence they justly conclude its rarity to be great. *Incunab. Typog. fasc.* i. p. 37; *Not. Hist. Lit. de Libr. rarior.* pt. i. p. 148. The present may be called a most desirable copy; and is in russia binding.

663. CATO. ETHICA, SEU DISTICHA DE MORIBUS.

Printed at Augsbourg. 1475. Folio.

EDITIO PRINCEPS. This impression is accompanied by a very copious commentary of Philip de Pergamo, and the printer of it is justly considered to be *Anthony Sorg*; whose types (according to Seemiller) in the 'Homilie St. Augustini, 1475,' and 'Præceptorium divinæ legis Ioannis Nideri, 1475'—where his name is inserted in the colophon—are in perfect conformity with those of the present volume. A prefatory epistle of the commentator, and an alphabetical register or table of the explanation of common phrases, containing 56 leaves, precede the body of the work. A dedication to John Galeazzo, a Milanese of rank, by the commentator—whose name is revealed in the body of it—ensues; occupying 2 leaves and a half. Towards the bottom of this third leaf,

begins the prohemie of Cato to his son: 'Nunc te fili carissime docebo q^u pacto mores tui anima cōponas:'. This brief and self-explanatory observation affords the prosing commentator with matter of reflection sufficient to fill 64 leaves. * The author of the commentary (says Seemiller) whoever he may be, besides having introduced very little that is explanatory of the sense of the original, has thought fit to make such copious and unconnected digressions, that this edition, which otherwise would have filled but few pages, is extended to 483 leaves, or to double this number of pages.' *Incunab. Typog. fasc. i.* p. 72. According to Ernesti—the editor, Philip de Pergamo, lived towards the close of the XIVth century.* *Fabric. Bibl. Lat.* vol. iii. p. 260.

Bibliographers have contented themselves with giving the following rather copious colophon, which will be found upon the recto of the last leaf:

**Ob prime omnium rerum cause preconiā: militantis q^u
ecclesie eruditōez, Cathonis magni autoris moralissimi
ethica pregnantissima, torquēdo Auguste imposita. In
qua facultatū pluriū gaze recondita est vberissima. Ex
qua siquidez quisquis opusculi p̄sentis lector attent⁹, ex
terpe amplissime fructificatōis palmites poterit: summi
ac immortalis opificis presidio finit felici⁹ Incarnatōis**

* The reader will find some account of CATO's translation and impression of the original text of the author, in the recent edition of our *Typographical Antiquities*, vol. i. p. 195-200; where the notes, being chiefly extracts from Warton's *Hist. of Poetry*, vol. ii. p. 166, &c. are well worth perusal. Seemiller coincides with Warton in the name and chronology of DIONYSIUS CATO, the author of the work; who appears to have lived under the Antonines, before Constantine the Great. * The maxims and rules (says he,) contained in this treatise, have been familiar to youth, and established in the schools, since the time of Charlemagne, ('Carulus Magnus'); although some of them are not quite consonant to the principles of Christianity.' Seemiller here quotes a German writer of the name of Harnberger: *ibid.* Braun copies the language of Seemiller; *Nicē. Hist. Lit.* pt. i. p. 178. Yet Baillet, in opposition to the opinions of Alciatus, Scaliger, and Fabricius, says, that 'Les plus judicieux estiment que c'est l'ouvrage d'un Chrétien.' *Jugemens des Savans*; vol. iii. pt. ii. p. 62. The part which Joseph Scaliger took in the Greek metrical version of the distichs, and concerning which there is a curious note by De La Monnoye, in the work here last cited, appears to have escaped Warton. The voluminous commentary of Philip de Pergamo was sometimes called 'CATONIS ETHICA MORALISATA, SIVE SPECULUM REGIMINIS'; Zapf; *Annal. Typog. August.* p. 15.

saluberrime anno. M.CCCC.lxxv : die crastina festi
omnium sanctorum :..

Aus supno artifice mundum pugillo conti-
nenti eiusq; gloriose ac intemerate genetrici :.

There is, beneath, in this copy, an ancient impression of 4 lines of types which are not covered with ink.

A full page contains 40 lines. There are neither signatures, numerals, nor catchwords. The initial letters, as Braun rightly observes, are sometimes omitted and sometimes introduced. The paper, as the same bibliographer remarks, is rather firm than delicate. Both Seemiller and Braun unite in assigning this volume to a place among the 'cimelia bibliothecarum.' It seems unnecessary to quote any other authority mentioned by Panzer, vol. i. p. 106. The present is a fine genuine copy, in russia binding; and so large, that nearly one half the fore-edges of the leaves are uncut. A fine duplicate copy of this edition was purchased by the Duke of Devonshire, at the sale of the Alchorne Books, for 9*l.* 19*s.* 6*d.*

664. CELSUS (JULIUS). DE VITA ET REBUS JULII
CÆSARIS. *Without Name of Printer, or Place.*
1473. Folio.

The reader will be pleased to examine what has been said concerning the author, and the contents of the book under description, at pages 290, 291, of the first volume of this work. He will learn, from hence, that Clement has been copious and instructive relating to it; but we may here add, that a yet more particular account of it will be found in the first *Crevenna Catalogue*, (1775,) vol. v. p. 150-2. It seems, from each authority, that the *COMMENTARIES OF JULIUS CÆSAR* (with which this biography of the same character is printed) are sometimes placed before, and sometimes after, the original work of Celsus: a matter of perfect indifference. *Crevenna* seems to exult in the possession of this rare book; and although we may agree with Panzer in observing that he is wrong, respecting the printer (*Arnold ter Hornes*) by whom it was probably executed, we must yet differ from Panzer himself in assigning it to the press of *Eggesteyn*. It is, in all probability, (as Lord

Spencer has remarked*) the production of *Fyner's* press. See Panzer's *Annot. Typog.* vol. i. p. 18; and consult the note in Maittaire's similar work, vol. i. p. 326, note 2: which latter refers us to the *Menagiana*, vol. ii. p. 99, vol. iv. p. 80.

On the conclusion of the original commentaries, by *Cæsar*—or on the recto of the 156th leaf, without prefix—we read the beginning of the *Life of Cæsar*, thus :

ap̃ Iulij cæsaris dictatoris exordia. Ut pleragz
mortalium fragilia p̃gressus magnifici. finis p̃ceps.
adolescēt̃s haud sane fuit diues quīs nobilissima
de stirpe. Eīdem ab &c.

The preceding forms the first three lines. I subjoin, as a specimen both of the composition and of the frequent contractions which occur in the inelegant mode of printing, the account of the death of *Cæsar* : being the first printed text upon that subject.†

Cæsar idibus marcij turbate valitudinis causa ali-
quidū domi detētus tādē . d . bruto ortante ne expectantē
senatū frustraret ad mltum diei spacii . hora scz q̃nta
venit in curiā pompeyanā que est trapei‡ rupis in latere
expedicōm p̃ticam animo agitans ibi dum assedissz
diu rati eum sub pretextu obsequij circūstīt. cum cimber
tullius qui p̃m⁹ sibi tanti facinoris ptes assūperat
accedens nescio q̃d poposcit . Negāti in p̃ns inq; aliud
tēp⁹ rem trahēti ab vtroq; hūero togam manibus
arripuit exclamantē ista quidem vis est cassius in-

* His Lordship's observation (taken from the ms. memoranda book of the late Bishop of Ely—as imparted to him by Lord S.) is as follows : ' The edition of *Cæsar* with *Julius Cæsar* of the year 1473, is printed with exactly the same characters as *Petri Nigri contra Judæos*, by *Conrad Fyner de Gerbussen*, at *Esslingen*, 1473, and is therefore erroneously attributed to *Eggesteyn* by *Panzer* and others. On a comparison of an edition of the *German Bible* with the treatise of *Petrus Niger* abovementioned, I find the characters to agree perfectly; and I have therefore no doubt but that the *Cæsar* and the *Bible* were both printed by *Conrad Fyner*! See note, vol. i. p. 44.

† The above extract is in Gothic type, in the original.

‡ Sic.

fra iugulum vulnerat . cesar cassij pugione erepto . brachio q; eius traiecto dum assurgeret alio vulnere remoratus est . qd' vnum ex omnibz letale medici dixē . sz ad vnā vitam finiēdam tale vulnus vnū satis est . Tū se vndiqz ab oibz stricto ferro peti videns neq; soli inter tantos ⁊ inermi q̄tū- auxiliij esse intelligēs spm̄ recollectit . ne quid indecoz moriēs diceret aut faceret ne ⁊ ōnino aliquid dixit . nisi q̄ ad primū vulnus parū per infremuit . nulla voce tū emissa . ⁊ M . bruto in se irruenti grecū fertur nescio qd' breue dixisse de quo cesarem ipm̄ dicere solitum refert cicero epl'arum ad athicum libro . xxxix*. Magni refert qd' hic velit sz quicq̄t uolet ualde uolet . Et ip̄e quid' in extremo toga caput obnubit . leuaq; sinū vestimenti ad inferiores partes corporis extēdit quo casus essez honestior . Ita ille qui tot terras primū post in urbe roma terrarū orbem mira felicitate subegerat vna hora . iij . ac . xx . vulneribz ad terram datus occubuit . &c.

On the recto of the following, and last leaf, we read the colophon, as before given :*

Explicit Liber. Deo Gracias. ⁊
Anno Dñi. 89.°CCCC.°LXX°
Tercio

There are neither numerals, signatures, nor catchwords. The present is a very fine copy of this curious and estimable volume; and is bound in dark-stained red morocco.

* See vol. i. p. 191.

665. CENSORINUS. (DE DIE NATALI.) CEBES,
EPICTETUS, &c. *Printed by Benedict Hector.*
Bologna. 1497. Folio.

EDITIO PRINCEPS of Censorinus. This volume exhibits a very beautiful specimen of the Roman type, and contains some early versions of Greek authors, which render it rather a desirable acquisition to the collector. It seems to have been in less estimation than it merits. The recto of the first leaf presents us with a list of the contents of the impression, thus:

Index librorum: qui in hoc uolumine continentur .

Censorinus de die natali .

Tabula Cebetis .

Dialogus Luciani .

Enchiridion Epicteti .

Basilus .

Plutarchus de Inuidia & Odio .

The Greek type, of which the margins contain numerous specimens, is also exceedingly elegant. On the recto of h ii, and the last leaf, is the following imprint:

Impressum Bononiæ per me Benedictum hectoris
bononiensis adhibita p uiribus solertia & diligentia .
Anno salutis . M . ccccxxxxvii . quarto idus Maii
Illustrissimo Io . Bentiuolo reip . bonon . habenas
feliciter moderante .

From the register, beneath, we gather that the signatures a and b run in sixes—and c to f, inclusively, in fours; g has 8, and h 2, leaves. The printer's device, a B within a triangle, surrounded by a circle, and a double cross above—all upon a black ground—is below the register. Copies of this impression were in the Crevenna, Pinelli, and Askew Collections. The present is a sound copy; in calf binding.

666. CHRONICON PONTIFICUM IMPERATORUMQUE.

Printed by J. P. de Lignamine. Rome. 1474.

Folio.

EDITIO PRINCEPS. The late Bishop of Ely set an exceedingly high value upon this work. The copy of it which he possessed (much inferior to the present in condition) was obtained from Mr. James Edwards, on condition of its becoming the property of Sir M. M. Sykes, Bart. if he should survive his Lordship. The death of the Bishop has put Sir Mark in possession of the same copy, which he justly treasures among the rarities of his Collection; and which, till the recent acquisition of the one under description, he had imagined to be unique in this country. The reader is, therefore, probably anxious to become acquainted with the contents of a volume upon which so extraordinary a value is placed: but he will find that its intrinsic worth does not arise from any chronicled accounts of 'Popes and Emperors;' but from the text presenting us with the earliest printed memorandum, or statement extant, of the proceedings of some of the ANCIENT PRINTERS on the continent. If Mentelin, Maittaire,* Schoepflin, or Meerman, had been acquainted with such statements, they might each have taken up very strong positions in favour of the respective artists whose claims they supported. But our account must proceed methodically.

This small volume contains an abridged Chronicle, or Record of Events, from the beginning of the world to the 4th year of the pontificate of Sixtus IV. It was divided into two parts (the first part ending at the year 1312,) and reprinted by Eccard among the *Scriptores Medii Ævi*, tom. i. col. 1150; but the first part was much improved by the assistance of a MS. from the Berlin library, of which the reputed author is RICCONALDI, of Ferrara. The second part, from the year 1312, was reprinted from the text of this impression. Muratori, who has also reprinted both parts, (vol. ix. *Scriptor. Rer. Italicar.*) thinks it safer to ascribe the first part to an anonymous author; but the second (after Eccard) to De Lignamine himself. Yet, as Audiffredi justly observes, this printer assigns no author whatever to any part: not even dividing his work into sections and epochs: just following his copy—'compendiosus quidam catalogus'—as he found it: except that (as Audiffredi remarks in a note,) he may himself have been the author of the whole

* Maittaire relies exclusively upon Labbe, *Nouv. Bibl.* p. 354, no. xiv.

of the intelligence which relates to Pope Sixtus IV. *Edit. Rom.* p. 163. It is remarkable that Audiffredi should not have discovered the passages (hereafter quoted,) concerning the early printers. His omission of such passages must imply either his negligence or want of good fortune; since he says he had 'examined' the volume. Laire, although he gives a tolerably good account of this Chronicle, was also ignorant of such passages. *Spect. Hist. Typog. Rom.* p. 212, note *cc.* Why Laire is to be censured by Audiffredi, for the exclusive mention of Cardinals Bessarion, Borgia, Roverella, Marco Barbo, Riari, and Estouteville—because they are noticed in this Chronicle—does not very clearly appear. We now come to the Book itself.

The first 7 leaves are occupied by a prefatory epistle of the printer, having this prefix:

Ioannes Philippus de Lignamine
Messanen. Syxto . miii . Summo
Pontifici etc.

On the recto of the 3rd leaf, De Lignamine thus mentions the MS. from which this Chronicle is printed:

Cum igitur nuper inciderim in compē-
diosum quendam Cathalogū pontificū
imperatorumq;: qui cuncta memoratu
dignissima illius pui gesta percurreret:
& i tua. B. quasi fabulā expleret: & plau-
sum daret: is mihi dignus uisus est: quē
imprimi iuberem & nomini tuo dicarē:
&c. &c. &c.

On the recto of the 8th leaf, is the following prefix to a list of the contents of the several ages of the world, &c. &c.:

Incipit Crononica* summorū
Pontificū Imperatorūq;: Ac
de septē statibus mūdi ex . S .
Hyeronimo: Eusebio aliisq; ui-
ris eruditis excerpta . & primo
De septem statibus mundi .

* Sic.

Towards the end of the *Sixth Age* of the world, the death of Cesar is thus told—see p. 248-9 ante.)

Cesar occiditur a Bruto & Cassio & ab aliis uulneribus, xxii. confessus* incuria in capitolio idibus Martii cadauer eius in cineratum cinis mox conditus est in uase preo: qui est in uertice colūne que dicta est Iulia: que nunc uulgo dicitur aguda . dec . xiiii .

We proceed to less common-place extracts. During the pontificate of Pope Pius II—between the years 1458 and 1464—the mention of GUTENBERG, FUST, and MENTELIN, thus occurs:

Iacobus cognōto Gutenbergo: patria Argentinus & quidam alter cui nomen Fustus imprimendaꝝ litteraꝝ in membranis cum metallicis formis periti trecentas cartas quisq; eoꝝ p diem facere innotescūt apud Maguntiam Germanicę ciuitatem . Iohannes quoq; Mentelinus nuncupatus apud Argentinam eiusdem puincipi ciuitatem: ac in eodem artificio peritus totidem cartas p diem imprimere agnoscitur .

On the 6th leaf beyond—while describing the pontificate of Paul II., who succeeded to the Papal Chair in 1464, and was Pontiff till 1470—the names of SWYNNHEYM and PANNARTZ, and ULRIC HAN, are thus introduced before the year 1466:

Conradus Sueynem: ac Arnoldus panarz Vdalricus Gallus parte ex alia Teuthones librarii insignes Romā ueniētes primi imprimendorum librorum artem in Italiam introducere trecētas cartas per diem imprimentes .

* Sic.

No other printer, as far as I can discover, is mentioned in this Chronicle; and upon the foregoing extracts it may fairly be observed that, upon the whole, they seem entitled to credit. That the name of Scholffer should have been omitted, when it appeared in the colophon of the Psalters of 1457, and 1459, is rather singular. Gutenberg is also erroneously said to be a native of Strasbourg, instead of Mentz; but this is a venial mistake. The introduction of the names of Sweynheym and Pannartz, and Ulric Han, before the year 1466, may excite a suspicion that De Lignamine knew of some work, printed at Rome, of that period, with one of these printers' names subjoined. Such work is, however, unknown to modern times. Although these notices are exceedingly brief, and are rather in the character of memoranda, yet it must be remembered that they were published *within 18 years of the first, and 8 years of the last event recorded*; and, in every probability, from the testimony of one who had absolute knowledge of the facts detailed. They are exceedingly curious and interesting; and, in the main, supported by the best evidences upon the subject. We now hasten to close the description of the volume. The other events recorded being in the usual style of chronicles, it only remains to observe, that the colophon, which is on the recto of the last leaf—above the register—is exactly as follows:

Rome in domo Nobilis uiri Iohannis
Philippi de Lignamine Messanen. S. D
N. familiaris hic libellus impressus. ē. Anno
dñi MCCCCLXXXIII. Die XIII. mēsis Iulii
Pont. Syxti. III. anno eius tertio.

The reverse is blank. There are neither numerals, signatures, nor catchwords; and a full page contains 24 lines. This work is rather carelessly and inaccurately printed, as if executed under the pressure of extreme haste. It is, without doubt, to be ranked in the class of very rare books. The present is a sound and most desirable copy; in russia binding.

667. CHRONICON NUREMBERGENSE. *Printed by Koberger. Nuremberg. 1493. Folio.*

EDITIO PRINCIPES. The course of our researches has at length brought us to this very extraordinary volume; which, notwithstanding that it is by no means rare, cannot fail to be always interesting to the lovers of ancient printing and ancient engraving. If Koberger had printed only this Chronicle, he would have done enough to place his name among the most distinguished of his typographical brethren; but he has other, and nearly equal, claims to a very marked celebrity. Our object, however, is confined to the book before us. The engravings are upon wood, and are executed by WOLGENUT and PLEYDENWUFF; the former of whom was the master of Albert Durer. When the reader is informed that there are upwards of *Two Thousand Two Hundred** and *Fifty* impressions (many of them however repeated) of these wooden cuts, he has learnt enough to conceive (if not in possession of the volume) that such a chronicle must at least be a very amusing production. The ensuing specimens of a few of the more curious embellishments must also increase his desire of obtaining the originals. As it is my intention to be rather unusually copious upon this article, the reader is requested to follow me with proportionate patience; and, in the end, to forgive me if the description be unnecessarily extended.

And first, in regard to the *Author* of the Chronicle. Trithemius, who was a contemporary, tells us, in his *De Scriptorib. Ecclesiast.* 1494, fol. 139, rev. 'that the author was HARTMAN SCHEDEL of Nuremberg, a German physician; who compiled it from I. P. Bergomensis and other historiographers, adding a few things on his own authority.' Vossius, *Hist. Lat.* 1651, 4to. p. 573 is of the same opinion; as quoted by Placcius and Clement. Lindenberg had also the same notion, on the exclusive authority of Trithemius. See *Theatr. Aeon. et Pseud.* 1708, p. 279. n°. 1073. Fabricius agrees with the preceding, in this conclusion. *Bibl. Med. et Inf. Ætat.* vol. iii. p. 568. Heumann, however, in his *Schediasma de Aeon. et Pseudon.* pt. ii. ch. ii. § xxxiv. p. 147, has well observed—that Schedel may be considered as the editor, rather than the author, of the Chronicle; having enriched it by his own and other additions. The second and third colophons (beyond extracted)

* My friend Mr. G. V. Neunburg possesses a *ms.* list of all these cuts; but as each leaf is accompanied with letter-press, and as the leaves are all numbered, the insertion of it is not necessary.

do, in fact, denote that he was the collector and corrector, rather than the author, of the work. This is also observed by Clement, whose notice of the book is copious and interesting; yet the information, after all, is only an amplification of what was first advanced by Trithemius.

We proceed, in the second place, to describe the volume itself; and to avail ourselves of such aids as former descriptions may hold out; premising, however, that such descriptions are, in general, short, vague, or desultory. This work is printed upon an imperial folio paper, of a mellow pleasing tint; although the greater number of copies which I have seen, are of a tawny and even dingy tint—arising, probably, from the little care that was formerly taken of them: since no ancient book of equal entertainment could have been introduced to the notice of children. The present copy, although perhaps matchless in regard to size and condition, is of this description. A copy of extraordinarily-white colour, as well as large dimensions, is in the choice library of the Right. Hon. Thomas Grenville.* My friend Mr. Bolland also possesses a very large and sound copy of it; and one of fine color, but of less dimensions, is in the collection of another friend, Mr. Neunburg. A fifth copy, tawny throughout, but sound and desirable, is in the library of my neighbour and friend Mr. Kendal. I think I have seen five or six other copies; most of them yellow, defaced, and imperfect. But we hasten to a description of the contents of the volume.

Those bibliographers are in error who observe that there is no title to the book; as, on the recto of the first leaf, having a very large capital initial, and being printed in large lower-case Gothic type,—we read this prefix:

Egistrum
Rhuius ope-
 ris libri cro-
 nicarum-
 cū figuris et ymagi-
 bus ab início mūdi:

The reverse is blank. A table of contents, in 19 leaves, not num-

* Obtained from Messrs. J. and A. Arch; booksellers.

bered, succeeds. The recto of the ensuing leaf is numbered *Folii I*. The numerals extend to fol. ccc ; (the end of the volume) being however omitted, for six leaves, after folio cclxvi. The leaf numbered cclxvii, ought to be cclxxiii, according to such intervening leaves; of which a blank leaf forms one. These six leaves are, in the present copy, placed at the end of the book, after the last colophon.

The preceding will perhaps be the principal and immediate feature for the possessor of the volume to attend to. But the bibliographer has a copious field for his amusement. The entire work is divided into Seven Ages; and the first age, as may be anticipated, is devoted to the antediluvian period. On the reverse of the first numbered leaf we are presented with a large and magnificent cut (nearly 15 inches in height, by 9 and a half in width) of the *Almighty Creator*, seated in a Gothic chair, with his right hand elevated, and his left resting upon a globe. He is surrounded by clouds, with groups of children above and below; and two wild men, supporting a blank heraldic shield, are beneath. His attendant spirits, a circular group of angels, are on the opposite page: with the hand of Omnipotence in the left corner. The four following cuts, representing the works of creation for the first four days, are designated by mere circles, with the hand of the Almighty, as before, at top, in the left corner. The creation of *Birds and Fishes*, and of *Adam*, is described in the two ensuing cuts. The *Sanctification of the Sabbath*, which follows, is one of the most curious and elaborate in the whole. The Almighty is seated in a chair, surrounded by an immense host of celestial spirits; and beneath, are the signs of the Zodiac, the Planets, and the Earth in the centre. The winds, in the four corners, are executed with unusual effect. The *Creation of Eve*, the *Eating of the Forbidden Fruit*, and the *Expulsion of Adam and Eve from Paradise*, are the next subjects described. The *Nourishing of Cain and Abel*, at fol. ix, is singularly rude and strange. Adam, clad in the skin of a wild beast, is at work with a pick-axe; and either Cain or Abel is sucking at the breast of Eve. THE BUILDING OF THE ARK, on the recto of fol. xi, is not quite so barbarously represented as might be imagined: yet we see a strange anachronism in making the return of the dove, with the olive branch in her mouth, before the vessel is built! The woman dipping the bucket into the sea, at the head of the vessel, is naturally enough described—but this species of detail would have no bounds.

At the commencement of the *Second, or immediate postdiluvian, Age*, we are presented with a border of *Fourteen Monsters*. Seven more Monsters are on the reverse of this xiith leaf.

VOL. III.

L L

Of these beings, the reader (if he possess the work) may be divided in his opinion to which of them he should assign the palm for monstrosity: but if the ensuing representations of the first and last, are not equally extravagant, they at least exhibit equal spirit of conception, and freedom of pencilling, with either of them:



The sixth Monster in this list, is a man with one leg and a gigantic foot; under the shadow of which latter he is supposed to be enjoying himself in a recumbent attitude: as may be seen in the fac-simile of it in vol. i. p. 139, of the recent edition of our *Typographical Antiquities*. Those extraordinary creatures, who are gravely represented as having so large a bottom lip, and such an immense pair of ears, that they cover the face, or body,—the former 'sleeping upon the under lip'—are not a little curious in their appearances!

As a contrast, let us view the physiognomies and costumes of the four following fair ladies, which are taken from folios xiv and xv. The branches, before them, are parts of a genealogical tree.



We now begin to enter a wilderness, as it were, of embellishments of almost every description. Patriarchs (with 'spectacles on nose,') Martyrs, Learned Men, Cities, and fenced Towers, surround us on all sides. From such a 'motley group' I can select only what appears to be the most curious and extraordinary. Leaving the reader to stop, for one minute, at the simplicity marked in the delineations of the *Exposure of Noah*, *Lot's Wife turned into a Pillar of Salt*, and the intended *Sacrifice of Isaac*, and *Joseph interpreting the Dreams of Pharaoh*, &c. &c., I must lead him directly to folio xli, recto; where, in the *Third Age of the World*, and beneath a large whole length of Saul, 'the first

King of Israel,' we have one of the most elegant and best executed embellishments in the volume. The subject is, *Ulysses approaching the shores of Circe*. In the original it forms one cut; but the limits of these pages not allowing of such a representation, it is presumed that it loses very little of its effect by the following unavoidable arrangement.

It must be confessed, however, that there is no slight absurdity in making the figures in the vessel actually converted into brutes, before they can be supposed to have partaken of the enchanted cup:—and in representing the steersman, intended for *ULYSSES*, with the *μῦλον* in his hand—before he could have landed. Of the women, the *ATTENDANT* of *CIRCE* is perhaps the prettiest and most interesting female figure throughout the Chronicle.



The reverse of folio xcix, and the recto of fol. c, are occupied by an immense wood-cut of the *City of Nuremberg*. A description of the same city is on the reverse of fol. c. The marvellous account of this 'famous City of Nuremberg,' is, in part, as follows: 'Habet quoque propugnacula. murum crassissimum: et turres quinque et sexaginta supra trecentas. Estque edibus civium amplissimis et firmissimis exornata. et in medio ferre germanie sita. Cives ejus cum industriosi sint: legibus imperialibus instructi. Senatum et magistratus ordinem habent a plebe distinctum, &c. Plures in ciuitate basilice ample et ornatissime extant. Et preter parrochiales ecclesias celeberrimas sancto Sebaldio et sancto Laurentio dicatas Quatuor mendicantium loca magnifici operis habet: que cives diuersis temporibus edificauere. Monialesque



sacre virginis ad diuam Katherinam et sanctam Claram duo monasteria habent. Cruciferi ordinis theutonicorum speciosa vrbs loca possident; Extat quoque in ea Carthusiense cenobium edificij magnificentia amplissimum et pulcherrimum. atque sanctissime virginis marie sacellum regale in foro ornatisimum cum fonte pulcherrimo. Gaudet hec insignis vrbs de suo regio patrono diuo Sebaldo. is fuit vita et miraculis clarus: Et signis imperialibus. Pallium enim: enses: sceptrum: ponia: coronamque karoli magni Nurembergenses in eorum archiuis obseruant. que in coronatione noui regis ob sanctitatem et antiquitatem auctoritatem prestant. Datur enim hoc vetustati: vt plus maiestatis habere videantur: pondere nonia carent. Ornatur que quam maxime IMPRECIABILI AC DIUINISSIMA LANCRA QUE IHESU CHRISTI LATUS IN CRUCE aperuit. Ac particula crucis famosissima. et aliis reliquijs toto orbe celebrandis. Que die tredecima post pasce gaudia: populi frequentia ex varijs prouincijs summa deuotione quotannis visuntur. Ideo in eius laudem adiungitur.

O decus eximium norici Nuremberga serena
 Urbs celebranda nimis regia sideres
 Tu populosa uiris: tu formosissima rerum
 Virtutumque parens: tu religionis amatrix
 Iusticiam sacramque fidem: pacemque propinquis
 Antiquasque patrum leges ante omnia seruas.*

* But this renowned city was celebrated in poetical strains somewhat more copious and classical, in a neat quarto volume printed by Petreus, in M.D.XXXII; of which the declared author is the well known HALLIUS EGGASUS HESSEUS. I select portions only of such parts as may seem to illustrate the above text of the Chronicler:

— eodem tibi Norica berga
 Castra fuit ualida circumdare moribus urbem
 Et fossas turresque, et propugnacula muris
 Addere, nam triplici muro es circumdata, quorum
 Turribus interice stat firma mole ducentis
 Terribilib, spacio se inter distantes aequo.
 Hanc inter mediumque interitus agger arena
 Perpetuo tracta circum, subit alta patensque
 Fossæ ter uidentis pedibus, quam flexibus ingress
 Tertius æterno claudit maximæ murus.
 Confert hic aliquis ueteris mihi mœnia Thebes
 Portarum numero falsis infamia scriptis,
 Et licet falso portarum nomine turres
 Sicut Mœniæ nobis quoque dicere, duplo
 Vincitur, et nullo tegitur mendacia furo.
 Quid nota nec dicamurgentia sacra? quanta

The artist who designed the View of Nuremberg, just mentioned, has not failed to enrich his foreground by introducing the SACRED RELICS before described, thus :



*Accrescant veteri moles, que robora muro?
Magnorum uideas dicas opera esse Gigantum
Cyclopum fabricata manu, ueteresque putabis
Hic iterum muris circumdare bello Mycenæ.
Quid loquar equatas ualles montesque recisos?
Translatasque alio tumulos? ne nominibus urbis
Obstarent, damnoque forent, si perfidus hostis
Occuperet, ac turris protectior incubet urbi.
Quod fieri diuisa uetet clementia, et ipsa
Hac hostes potius condemnet clade malorum.*

c[1] recte.

*Reliquæ fuerant, quæ ipse quoque nota uerperit,
Carole magnæ tuæ, & nostrorum insignia Regum,
De cruce subleuata, & que Christi exanguæ perempti
Transijt hausta latius, non spernenda profecto
Numera, sed ueneranda etiam, si sola uetustas
Commendet meritum haud inueneris, aut male grata.
Non etiam cultus nimis obseruentur honore,
Sicut adorantur.*

f ij recte.

A little further, Hossius celebrates the *Officina Ferrarie* in the city of Nuremberg; and has contrived to describe, in very animated verse, the bustle, noise, and activity of *Armour Forges*—but his volume would have had additional interest, if he had thought fit to give us an account of other trades and occupations—and therein of the different *Prising Offices*. The name of *Kontoren*, in particular, could not have been forgotten; as some of his relatives or descendants might have then occupied the very office in which the above Chronicle was executed.

On the recto of fol. *cvi* is an attempt at composition in four Angels supporting *Mary Magdalen* in the air:—one at each hand and foot. She is divested of clothing, with flowing hair reaching to her feet; and her attitude and expression are rather graceful. Among the most frequent portraits, which crowd the borders of the pages, is the ensuing—by no means destitute of character.



The reader has specimens of portraits of a different cast, in those of the two following martyrs. The first portrait represents *Dionysius the Areopagite*; the second, the *Roman Matron* who perished with her *Seven Children*: see folios *cix*. reverse; and *cxliii*. recto:





Groups of Papal Synods and Councils (of Nice or Rome, &c.) are frequently seen, with the dove at top; and are among the most striking embellishments in this Chronicle. On the recto of cxi is the *City and Great Tower of Strasbourg*, sufficiently rude. On the reverse of fol. clxix is the much-talked of portrait of *Pope Joan*; which, as well as the annexed printed account of her, is said to be usually defaced * by a pen or other instrument. As it happens to be fair and untouched in this, and in several other copies which I have seen, the reader may not object to the ensuing portrait of so celebrated a fictitious character :



* Baker, in one of his letters to Hearne, says—' In all the copies, *POPE JOAN* stands VOL. III.

Folios *CLXXXIII* (reverse) and *CLXXXIIII* (recto) are occupied by an immense cut of the *Emperor of Germany, the Seven Electors, with Princes and Counts of the Empire attendant*; each bearing a shield of coat-armour, which is usually defaced by coloring.* I subjoin not an inelugant specimen of a part of one of these groups.



with the face of a female, a triple cross, a child in her arms instead of a cross, which is born by the rest of the Popes. Neither face nor story are obliterated in any of our copies, only in that of Trinity College [Cambridge] *septimus* is dash'd, and the figure, 8, plac'd in its room. For she is styl'd *Joanna Septima* in all our copies, though another *Jo. Septima* had been mention'd before. See Hume's *Robert of Gloucester*, vol. i. p. xxviii. edit. 1810; and Master's *Life of Baker*, p. 125; where this cut is erroneously said to be on fol. cxxix. There is a very gross representation of this 'supposed Pope' either in Sebastian Münster's *Cosmographie*, edit. 1554, folio, or in Fox's *Book of Martyrs*, but, at this moment, I cannot speak with decision.

* Some of my friends imagine this cut is often missing, but it is in all the copies that I have seen.

On the reverse of fol. CLXXXVII is a curious cut of two men; one playing the fife and the other the drum: with several couples of ladies and gentlemen parading before them. The story attached to it is whimsical enough.

We now reach the place where we may introduce two fac-similes of a very different nature. The first is, however, taken from fol. XXIX—and represents the *Fiend which tempted Job*. It is brought forward with the succeeding cut, for the sake of harmony; that the reader may see, without much trouble, the characters of some of the *Demons and Evil Spirits* which haunt the pages of this Chronicle.



The superscription to the second cut merits particular attention; inasmuch as it acquaints us with some unfortunate '*English Lady*,' concerning whom, I fear, our own chronicles have observed an unaccountable and unpardonable silence.*

The superscription, just alluded to, is as follows:

* It has not however escaped the notice of Mr. Southey, who has founded a Tale, in verse, upon it, called the *Old Woman of Berkeley*, which the reader will find in Lewis's *Tales of Wonder*.

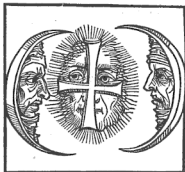
‘*Œphaleſſica quedā auguriatrix. in angliā fuit quā mortuū demones horribiliter extraxerūt. dñi clerici pſallerent Et imponētes ſup equū terribilē p acra rapiūt. Clamores quoque terribiles (ut ferūt) p q̄tuor ſerme miliaria audiebāt*



On the recto of the ensuing leaf but one are some large Greek characters [*τελος . Μονικολας . απογραμματος .*] very rudely cut in wood.

Like the greater number of his brethren, the author of this Chronicle has been led, by his love of the marvellous—to introduce into the present work, accounts of *præternatural sights in the Heavens*. Accordingly, we have *Showers of blood, of stones, and of fire, &c.* *Eclipses of all kinds*; and, not less marvellous than the rest, appearances of *two or more Suns and Moons*. Thus, at fol. cciii, reverse, we have a cut of *Three Moons*—and another cut of *Three Suns*—appearing at the same time to the terrified multitude. The *former* sign is thus told, and represented:

**Similique modo proximis annis tres lune apparuere
ꝛ in media signum crucis. Hec visiones intercepta
bant a nonnullis indicium esse discordiæ gravissimæ.
&c. &c.**



The Chronicler passes over these phenomena as matters of course; and as only necessary to be narrated within a small compass; except that he seems to infer they foretold disturbances in the elections of Popes and Emperors. On the recto of fol. ccxv is rather a curious cut of the *Flagellants*,* with the origin of this singular Sect thus described:

* There is something of a similar cut, in a single figure, and descriptive of the same sect, in Sebastian Münster's *Cosmographia Mundi*, 1554, p. 510.

Secta flagellantium in italia ortum habuit. Et inde in alemāniam ⁊ galliā p̄gressa bifarie. qui se nodosis flagellis in quibus aculei inserti erant flagellabant ad ostentationē. Ex qua secta multi graues errores pullulabant. in plerisque locis circa fidem. ⁊ sacramēta eccl'ie. Que postremo in pte igne ⁊ gladio exterminata fuit.



A very remarkable cut and story may be seen on the recto of fol. cccxvii. The different sexes (to the amount of two hundred) are sinking, through a bridge, into the river Moselle; because they interrupted — by their singing and dancing — a priest going with the Eucharist to a sick man. One of the marvellous tales told in this marvellous volume, is the following: illustrated by the cut here subjoined — on the reverse of the same leaf:

Pisces marinū leonis effigiem habentem. Hoc ipso anno apud centūcellas mense februario captū fuisse tradūt quē e mari extrahētes blulātū ⁊ hoīs planctū

dedisse ferunt. Et ad pontificē in vrbe veteri perlatū
vniuersos i stuporē sui uertit. Et signū magnū dis-
tidij fuit.



On the reverse of fol. ccli, is a testimony in favour of the art of printing being discovered at Mentz, in the year 1440, 'as is said.' Some verses, incorporated as if they were prose, terminate this account; neither of which is deserving of being extracted. Those, however, who wish for both, may see them (with the verses properly arranged) in Hearn's *Robert of Gloucester*, vol. i. p. xxx, xxxi, as communicated by Mr. T. Baker of Cambridge: who adds—'This seems to be a good and ancient authority for printing at Mentz, being within memory of man.' A much better authority is found in the Chronicle described in the preceding article, at p. 251, &c.

On the reverse of fol. cclii, (as Baker has pointed out,) is a portrait, and some account of *Matheolus Perusinus*, Medicus: the tutor of Hartman Schedel—'preceptor meus eruditissimus. Quem ego Hartmannus Schedel Nurebergensis, doctor patavinus, tribus annis ordinarie legendē auscultavi. a quo demum pro habita per eum oratione elegantissima, insignia decoratus padue accepi'—Schedel proceeds

with an account of the studies of his master ; who, he tells us—' nullum cyceronis opus aut mantuani vatis . aliorūque poetarū dīmisit intactum.' I should be induced to *subjoin the portrait* of so deserving a character, were it not that the self-same head is inserted for numerous other learned men !

On the reverse of fol. ccliiii, is a most frightful representation of the cruelties inflicted by certain Jews upon the martyred infant SIMON. We are glad to read, above, that the perpetrators of so horrid a deed were punished by death. A group of people sitting, on the recto of the following leaf, (cclv,) is among the very best pieces of engraving in the work. But we must not indulge further in such particularities. On the reverse of folio cclviii, we read what may be called the first colophon to the Chronicle, thus :

Nos valete ⁊
bonū consultite ex Pūremberga. ⁊ kal'as Junias.
Anno ab incarnatione saluatoris xpi millesimo
quadringentesimononagesimoterccio.

Beneath, are these letters :

H S D

which are supposed, with great probability, to stand for HARTMAN SCHNDEL DOCTOR. We have next, a memorandum, in 6 lines, informing us that 'some leaves are purposely left blank, for the insertion of other transactions of eminent public and private characters ; &c. since various important transactions are daily arising in the world, which require new books, in which they may be methodically detailed. A few things, however, concerning the [Seventh and] last Age are added at the end, for the necessary completion of the work.' Accordingly, in all the copies which I have seen, 3 blank leaves ensue ; having the running title, *Septis eras Spundi*, and the leaves numbered cclviii, cclx, cclxi.* while the *Septima eras Spundi* commences on the recto of

* From Mr. Baker's account of a copy in the library of Trinity College, Cambridge, it seems that there is, in that copy, at fol. cclxi, — which is a blank in the ordinary copies— a Picture of *Antichrist*, very monstrous, with seven heads, and almost as many colors, and upon the pedestal this inscription in MS. " Hæc depinxit Jacobus Jaxeri de Civitate Turini in pede Mestum An. Domini millesimo quatercentesimo primo. On the opposite page are these rhyming verses, and the following note in English :

foliis cclxii. On the reverse of this leaf, upon which the *Seventh Age* begins, is a large and spirited wood-cut of the expulsion of Anti-Christ and his friends from heaven, by the Archangel Michael. It is however difficult to determine whether the Archangel is endeavouring to rescue a human being from the horrible fangs of these fiends, or aiding the same fiends in expelling this human being from Heaven. The attitudes of the demons are as bold as they are original. Below, are people in groups, listening to preachers, and discoursing among themselves. In the centre is a man with elevated hands, not destitute of expression. To the left, a monstrous fiend is discoursing in the ear of one of the preachers. To the right, appear two preachers; probably intended for Enoch and Elijah, as we find the same characters introduced in the *History of Antichrist*: see vol. I. p. xxxiv.

A more striking and extraordinary cut ensues, on the recto of fol. cclxiii.; of which a fac-simile of the two central figures, and of a part of the left figure, is here subjoined. To the right of these two dancing-deaths, is another more disgusting figure, of a similar character, whose abdominal viscera are exposed: the body being partly clothed with flesh. Below, is a skeleton, or death, rising from the ground, beneath a train of drapery. The entire cut (too large to be introduced here in its original form) has unquestionably the merit of originality; and may have formed the ground-work or model of most of the prints, representing the *Dance of Death*, which were so exceedingly popular in the early

Judicabit Judices Judex generalis
 Hic mihi proderit dignitas papalis,
 Sive sit Episcopus sive Cardinalis,
 Reus condemnabitur, nec dicetur qualls.
 Hic nihil proderit quicquam allegare,
 Neque excipere neque replicare,
 Nec ad Apostolicam Sedem appellare,
 Reus condemnabitur nec dicetur quartus.
 Cogitate miseri qui vel quales eritis,
 quid in hoc Judicio dicere poteritis,
 Idem erit Dominus, Judex, Auctor, Testis.

"This Picture was set in the Temple of the Jacobins at Lyons, in An. 1401, a shew of Antichrist, and from thence, abroad into the World, that the Abomination of the Wicked may be perceived. B. S. M. Stephen Batman's name is upon the book (in fronte libri)." Thus, Baker to Hearne, *Masters's Life of Baker*, p. 124-5; Hearne's *Robert of Gloucester*, vol. I. p. 1271. Masters adds; "I am apt to think the verses on Judgment are Batman's; he has wrote *The Doome*, warning all men to the Judgment."

part of the XVth century : and of which it is much to be desired that the author of the *Illustrations of Shakspeare, and of Ancient Manners*, would favour the public with a copious history.



Below this terrific cut, are the following verses :

Orte nihil melius . vita nil peius iniqua
 O p̄ma mors hoīm . reſes eterna laborū
 Tu ſenile iugum domino volente relaxas
 Vincitorūq; graues adimīs ceruice catenas
 Exiliumq; leuas . ⁊ carceris hostia frangis
 Eripis indignis . iuſti bona ptibus equans
 Atq; immota manes . nulla exorabilis arte
 A primo preſſa die . tu cuncta quieto
 Ferre iubeſ animo . promiſſo ſine laborum
 Te ſine ſupplicium . vita eſt carcer perennis



Some more verses are on the reverse of this leaf, from which we extract the following:

**Quid mihi diuitie ; quid opes ; quid gloria mūdi ;
 Profuerint ; nunc sum conscius ipse mihi
 Quid inuat argenti atq; auri tenuisse talenta
 Quid tenuisse agros . amplaq; regna mihi
 Nam cuncta hec regio metuebat nomina nostra
 Horrebat famam imperiumq; meum .
 Nunc lapidis seruus nunc me tenet improba tellus**
 kc. kc. kc.

Next commences (on fol. cclxv.) the *Ultima res mundi*. *De extrema iudicia ac fine mundi*. A large cut, on the reverse of this leaf, is worth describing. The Almighty is sitting upon an arch, or rain-bow, in the centre: from his right ear extends a lily; from his left, a naked sword: denoting, I presume, mercy and justice. His head his encircled by a single line. Below, two angels, not unskilfully foreshortened, are each blowing a trumpet. To the left, beneath them, a group of the blessed, with St. Peter in the fore-ground, are conducted by an angel into Paradise. In the centre, the dead are rising from their graves; and one of these unhappy creatures is thus treated by a fiend:



To the right, is a dreadful group, as the subjoined fac-simile proves. The expression of agonising heat and thirst, by the finger placed on the tip of the tongue, will not fail to be noticed by the curious observer:



We shall now cease to shock the feelings of the too susceptible reader, by any further fac-similes of a like nature :—indeed it is time to put a period to this elaborate illustration. The remaining points are few and obvious. On the recto of the ensuing, and cclxvth leaf, we read what may be called the *Second colophon* :

Completo in famosissima Purenbergensi vrbe Operi
de hystorijs etatum mundi. ac descriptione vrhium
felix inponitur finis. Collectum breui tempore Auxilio
doctoris hartmāni Schedel. qua fieri potuit diligentia.
Anno xpi Millesimo quadringentesimo nonagesimo
tercio. die quarto mensis Junij.

Deo igitur optimo. sint laudes infinite.

Then follow the six leaves, not numbered, of which mention has been before made ; and which, in the present copy, are inserted as the last leaves in the volume, after the third colophon. On the recto of fol. cclxvii we read again '*Sexta etas mundi.*' On the reverse is a large and splendid wood-cut of '*Alexs pius Papa,*' surrounded by Cardinals, on one side ; and the *Emperor Frederic* on the other side, surrounded by nobles. Various Views of Cities and Towns ensue. A large and rude *Map of Europe*, the last embellishment in the volume, occupies parts of folios cccix and ccc. On the reverse of fol. ccc, we read the third and concluding colophon, thus :

Adest nunc studiose lector finis libri Cronicarum per
biam epithomatis ⁊ breuiarij compilati opus qdem
preclarum. ⁊ a doctissimo quoq; comparandum. Continet
effi gesta. quecūq; digniora sunt notatu ab initio mūdi ad
hanc usq; tēporis nostri calamitatem. Castigatūq; a
viris doctissimis vt magis elaboratum in lucem prodiret.
Ad intuitū autem ⁊ preces prouidorū ciuiū Sebaldi
Schreyer ⁊ Sebastiani kamermaister hunc librum
dominus Anthonius Koberger Purenberge impressit.
Adhibitis tamē viris mathematicis pingendiq; arte
peritissimis. Michaele Wolgemut et wilhelmo Pleyden-
wurff. quarū solerti acuratisimāq; animaduersione tum

ciuitatum tum illustrium virorum figure inserte sunt. Consummatâ autem duodecima mensis Julij. Anno salutis nre. 1493.

From this it seems decisive, that Schreyer and Kambermaister were at the expense of the publication: that Koberger printed it; and that Wolgemut and Pleydenwurff (the former, Albert Durer's master) designed and engraved the cuts. Of these *cuts*, the reader has now had rather numerous specimens; which may enable him to pronounce judgment, with tolerable correctness, upon their comparative merits and demerits. 'For my part (says Hearne) the oftener I consult this chronicle, the more I wonder at the things in it, and I cannot but esteem the book as extremely pleasant, usefull, and curious, by reason of these very odd cuts, &c.' *Robert of Gloucester*, vol. i. p. xxiii. Some critics may conceive that I have given more consequence to this volume than it merits; but the work must unquestionably be considered as an unparalleled monument of the diligence, ingenuity, and public spirit, of the abovementioned citizens of Nuremberg, at the close of the XVth century.

It remains to observe, that there was an impression of this Chronicle, in the GERMAN LANGUAGE, published in December in the same year. Consult Placcius's *Theatr. Anon. et Pseudon.* p. 464; and particularly Clement's *Bibl. Curieuse*, vol. vii. p. 348-9: from which the subjoined note is given.* Schelhorn has briefly described both these editions: *Amasit. Literar.* vol. iii. p. 143. Gerdes notices only the Latin edition—*Florilegium*, p. 252—and refers chiefly to *Memorab. Bibl. Dresden. Collect. V.* Engel also mentions only the present edition;

* Cette Edition rassemble beaucoup à celle de 1493 dont j'ai donné le Titre à la tête de l'article précédent. Même grandeur de papier, de caractères et de figures: même Titre sur le premier Feuille, qui répond plutôt à la Table qu'à l'ouvrage même. Mais cette conuenance ne se trouve que dans l'extérieur. Si nous examinons l'intérieur de cette Version, nous y remarquerons, que GEORGE ALTEN qui en est l'Auteur, ne s'est pas si fort gêné, qu'il n'ait abrégé le Texte Latin, quand il le trouuoit à propos: et qu'il n'en ait retranché ce qui ne lui convenoit pas. Ainsi n'a-t-en pas employé scrupuleusement les gravures en bois de l'Original, pour les appliquer aux mêmes endroits de la Traduction. Ainsi l'on verra dans l'original un homme avec un grand torc crochu, qui est omis dans l'Edition Allemande. L'Imprimeur a fort bien eû qu'il seroit inutile de suivre l'original, puisque les mêmes figures y étoient appliquées à cinq ou six personnes, et conséquemment qu'on n'y devoit chercher aucune ressemblance. Pourquoi ne lui auroit-il pas donc été permis de se servir des premières figures qui lui venoient à la main, pour orner cette Traduction. Avons cependant, qu'on a employé la même figure dans les deux Editions de 1493. fol. cxxix. verso, pour représenter la PATRIE JEANNE avec son enfant sur le bras.

Bibl. Curieuse, vol. vii. p. 349, note.

which he calls 'Liber rarissimus et semper magnò pretiò dividendus.' *Bibl. Select.* p. 42. Vogt observes of it: 'Liber notè raritatis magnique pretii, Latina autem exemplaria rariora sunt quam Germanica.' *Catalog. Libror. Rarior.* p. 252. Freytag, *Anal. Literar.* p. 825, notices both the Latin and German editions; and refers to Fabricius's 'luculenta libri rarioris recensio' in the *Critisches Biblioth.* pt. i. p. 11. Bauer has only copied his predecessors: *Bibl. Libror. Rarior.* vol. i. p. 232. Seemüller is less particular than Braun. The latter quotes all the preceding authorities, and adds, from Meusel (*Bibl. Hist.* vol. i. pt. i. p. 93,) the following judgment upon the intrinsic worth of the Chronicle. 'It is a vast work (says Meusel) but crammed with many absurd and fabulous narratives; in which, however, some curious things are to be discovered.' The collector, therefore, who is in possession of a copy, triumphs in the latter part of this sentence, and treasures his book accordingly. See *Notit. Hist. Lit.* pt. ii. p. 246-7; *Lecusab. Typog. fasc.* iv. p. 39.

'There is no doubt (continues Hearne) but there was a great number of copies printed of this book, that so the charges of the impression might be the better countervailed by the sale. They were greedily bought up, and in a little time the book grew scarce, which caused a new edition [in 1497] but in a less folio, with worse types, (notwithstanding both editions are of the black kind) and without most of the cuts; which omission of the cuts made this edition, therefore, much less valued by curious and critical men than the first.*' *Ibid.* The late Mr. Manson, the bookseller, offered me a fine copy of this latter impression, in russia binding, for 7*l.* 7*s.* and Messrs. J. and A. Arch, are now in possession of two copies, at more reasonable prices. The copy under description (as has been before noticed) is perhaps MATCHLESS for amplitude and soundness; it being very nearly 19½ inches in height, by nearly 13 inches in width. It is in russia binding.

* * Concerning which my friend, Mr. Graves, writes thus to me in a letter, dated from Mickleton in Gloucestershire, Saturday 14th of Dec. 1723. 'Schedel's Chronicle, that is now in the hands of Mr. Fancourt, bookseller, in Stratford upon Avon, is but a small six'd folio, tho' pretty thick; containing 338 leaves, besides a large Alphabetical Index at the end thereof, not at the beginning, as the other; printed in a black letter, but much less character, than that; and the cuts are but very small, and few in comparison with the other,' &c. In fol. 294, a, is this note, viz. 'Completo in famosissima Nurembergensi Urbe operi de historiis etatium mundi, &c. Collectum, &c. scribitur Doctoris Hartmanni Schedel, &c. Anno Christi, 1493, die 4to. Mensis Junii, &c.' as in the other. And in fol. 350, a, at the very end of the book, is this note, viz. 'Finit hic liber Cronicarum, &c. Impression ac factum &c. in imperiali Urbe Augusta à Johanne Schenkerperger, Anno ab Incarnatione Domini, 1497.' Robert of Gloucester; vol. i. p. xxxi. note i.

668. CRONICA VANDER HILLIGER STAT VĀ COELLE.
Germanicè. Printed by Koelhoff. Cologne. 1499.
Folio.

There are few ancient books which have been so frequently quoted, yet so rarely seen, as the present Chronicle. The possession of it is, indeed, essential to a Library like the one under description; since there is an important passage in it, relating to the invention of the *Art of Printing with Metal Types*, which merits very particular attention; and which has been referred to, or quoted, by bibliographers for nearly the two last centuries. The graphic embellishments in it are quite of a secondary nature, as even the ensuing fac-similes demonstrate; but its intrinsic worth deserves a little consideration.

We may, however, first remark that no account of this curious volume will be found in Vogt,* Engel,† Freytag, Bauer, De Bure, La Serna Santander, Brunet, or Jansen; ‡ but Marchand, Meerman, Clement, Fischer, Daunou, Oberlin, and other bibliographers, make amends (especially the first three) for the ignorance of their predecessors and contemporaries. Maittaire seems to have relied upon the information of Buneman, whose copy of this Chronicle was imperfect at the end. The note (8.) at p. 698, vol. i. of the *Annal. Typog.* is worth consulting; but the supposition of an edition of this work, by Koelhoff, in 1490, is entirely erroneous: although at page 528, note 2, Maittaire says that a copy of such impression was in the library of Scriverius: 'lit. D. 2. n. 191.' There must have been a mistake in the catalogue; as Scriverius himself, in his Dissertation upon the Art of Printing (1698, 4to.) speaks only of the edition of 1499: see Wolfii, *Monument. Typog.* vol. i. p. 294. This alone may be thought conclusive against the existence of

* A ms. note, in the present copy of this Chronicle, observes that Vogt (p. 12, edit. prius) says that copies of the book are rarely found even in the most abundant libraries. The passage from the Chronicle itself, said to be cited in that impression of Vogt, does not, as far as I can discover, appear in the last edition of 1793: see p. 253. It may, however, be in a preliminary part.

† Clement cites the *Bibl. Select.* pt. ii. p. 11: but I see no mention of this Chronicle in the place here referred to.

‡ In his Catalogue of Books printed in the Low Countries, p. 335-9, incorporated in his *De l'Invention de l'Imprimerie*, Paris, 1809, 8vo.

such impression, without reading what Clement has adduced in opposition to Marchand : the latter of whom supposed that there were even three previous editions !—namely, in 1489, 1490, and 1494. Consult *L'Hist. de l'Imprimerie*, p. 11; *Bibl. Curieuse*, &c. vol. vii. p. 221-6. The loose dicta of Seiz and Uffenbach, in support of these three impressions, are scarcely deserving of refutation : *Ass. Sec. Tert. Inv. Typogr.* p. 75; *Schethornii Amanitat. Literar.* vol. ix. p. 982.

The rarity of this Chronicle is sufficiently attested by bibliographers, even without noticing that Hartz and Buder, (according to Marchand) who wrote expressly upon German affairs, had no knowledge whatever of it; and Naudæus doubted its existence. I am disposed to think there are *not three copies* of it in this country; and the silence of De Bære leads us to suspect that no copy of it was formerly known at Paris.* In regard to its intrinsic worth, Meerman admits that they are unjust who deny it all credit whatever, because it contains many of the fables and absurdities common to the chronicles of the times. Yet it may be questioned whether this distinguished writer would not have wholly condemned it, like Gelenius and Werdnighagen, if, in the passage below extracted, the author had not given the invention of the art of printing to Holland! *Orig. Typog.* vol. ii. p. 105; Marchand, *Ibid.* This therefore naturally brings us to the passage just referred to, and of which mention is made at the commencement of the present article.

Boxhorn and Mallinkrot were among the earliest Latin translators of this passage, as appears from *Wolfii Monument. Typog.* vol. i. p. 623. Schoepflin, Meerman, and subsequent bibliographers, have also given the same translation by the side of the German. As there has been no misunderstanding of the original text, the ensuing literal English version of it (supplied by a friend) may be thought sufficient :

* *Item: this most revered Art [of Printing] was first discovered at Mentz in Germany; and it is a great honour to the German Nation, that such ingenious Men were found in it. This happened in the year of our Lord MCCCCXL; and from that time, till the year MCCCCL, the Art, and what belongs to it, was rendered more perfect. In the year of our Lord MCCCCL, which was a golden year,† then Men began to print, and the first Book printed was a Bible in Latin, and it was printed in a larger Character than*

* Clement says a copy was in the Royal Library.

† Or, Jubilee Year.

that with which Men now print Mass-Books. Item, although this Art was discovered at Mentz at first, in the manner in which it is now commonly used, yet the first Example of it was found in Holland, by the Donatuses, which were before printed there. And from thence is derived the beginning of this Art, and it is [now] more masterly and subtle than the ancient manner was, and by far more ingenious.*

[The Chronicler goes on to refute the assertion advanced by Omnibonus, in the edition of Quintilian, of 1471—see vol. ii. 309, 310—which makes Jenson the inventor of the art of printing; and thus proceeds:]

—but the first Inventor of printing was a Citizen of Mentz, and was born at Strasbourg, and was called John Gudenburch. Item, from Mentz the before-mentioned Art first came to Cologne, from thence to Strasbourg, and from thence to Venice. The beginning and progress of the beforementioned Art was told me, by word of mouth, by the worthy man, Master Ulrich Zell of Hanalt, printer at Cologne, in the present year mccccxcix—by whom the forementioned Art is come to Cologne, &c. Fol. cccxii recto,

Whatever may be the remarks of Boxhorn, Mallinkrot, Schoepflin,* Meerman, and others, upon this statement, we have only a right to consider it upon its intrinsic force, and probable degree of truth: not

* Schoepflin, in his truly excellent work, entitled *Fundicæ Typographiæ*, (p. 76-7.) criticises the evidence afforded by this Chronicle, and objects to it on the five following grounds. 1. The Chronicler calls Gutenberg a native of Strasbourg: 2. He places the invention of the art of printing between the years 1440 and 1450: 3. He says the art travelled from Mentz to Cologne, and from Cologne to Strasbourg: 4. He affirms that the Mentz Bible was the first book printed: 5. He says that Ulric Zel, who flourished at Cologne in 1499, was the first printer in that city, whereas Petrus de Olpe printed therein 1470. To these objections the reply is both prompt and simple. The first two objections are, in fact, of no importance as bearing upon the main subject itself; for whether Gutenberg were a native of Mentz or of Strasbourg, seems of little moment—since the discovery of the art of printing is attributed to him, and since he actually perfected the discovery at Strasbourg. Fischer has completely established this point. In placing the invention of the art between the years 1440 and 1450, instead of between 1430 and 1440, a venial error is committed, rather favourable to the cautious character of the Chronicler. The third and fifth objections may be taken together. The art seems to have travelled rather from Mentz to Strasbourg, than to Cologne—if we credit the Chronicle published by De Lignamine: vide p. 231 ante—but we know that Zel printed in 1466, (see vol. i. p. 190.)—which is a complete answer to the 5th objection, and places the testimony of Zel upon a very respectable footing. De Olpe was only the second Cologne printer: and perhaps, after all, the earliest efforts of the Strasbourg and Cologne presses were pretty nearly of equal antiquity. To the 4th objection it may be unequivocally replied, that the Mentz Bible (of 1450-5, see vol. i. p. 1.) was the earliest printed book, with metal types.

to endeavour to reconcile or oppose it by other documents—but simply to ask what degree of credit is attributable to Ulric Zel?—from whose ‘word of mouth’ the Chronicler gives such statement. This is a point quite unconnected with the general truth, or fable, of the *Entire Chronicle*; inasmuch as it is a mere repetition of a piece of intelligence, delivered to the narrator, by the mouth of a living witness:—and, in such point of view, although the general information be somewhat loose. There is good reason to believe the *chief facts*, relating to the origin and progress of the art of printing, to be correct. Those who, on the faith of the *Chronicle* described in the last article but one, think that the art travelled from Mentz to Strasbourg, because I. P. de Lignamine says that Mentelin printed in this latter city, in the year 1458, only, in fact, oppose one assertion by another: since De Lignamine may err as well as Zel. We have *decisive proof* that Zel printed in the year 1466*—but it yet remains to be *as decidedly* proved that Mentelin commenced his career quite as early. Meerman spins the question into a very nice and subtle point, when he wishes it to be inferred that ‘Cologne first received the art of printing from Mentz, but that Strasbourg put forth the first book!’ *Orig. Typog.* vol. ii. p. 105, note c. Upon the whole, the evidence of Ulric Zel appears to be as honest as it is curious.

It is now time to give a bibliographical description of this extraordinary volume. On the recto of the first leaf, above eight portraits of the primitive Saints, by way of frontispiece, we read the title, thus:

Die Cronica vander hilliger Stat vā Coellē

The following Latin distich is below the frontispiece:

*Sancta Colonia diceris hinc. quia sanguine tineta
Sanctorum merites. quoz stat vndiqz cineta:*

The reverse is blank. The table begins on A ij, and concludes on B vj, reverse, in sixes. We have then another similar frontispiece, and the same Latin distich below but the title slightly varies:

Die Cronica van der hilliger Stat Coellen.

* See vol. I. p. 190.

The folios are now numbered, and extend, as such, to fol. cccl. when the volume terminates. The order of the signatures becomes therefore of inferior consequence. The first head title to the Chronicle, on fol. ij, is as follows :

**Cronica off dat tzytboich van den gesechichten
der vergangen Tairen in duysche landen vnd
sunderlinge der heiliger Stat Coellen vnd prer
busschoue.**

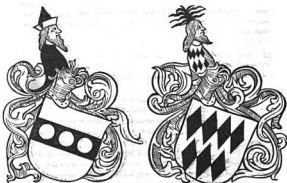
There are running titles throughout. The Chronicle commences with the Creation of Adam and Eve ; of which subject there is a wood cut on the recto of fol. vj. This cut represents the mother of all living, as usual, starting up from the side of Adam, with clasped hands. Only one half of the figure is seen. Around our first parents, the beasts are grazing ; and before them the Almighty stands, with his right arm elevated. The cut is circular, and enclosed by one circle of the signs of the zodiac, and by another of the sun, moon, and stars. At each corner is a representation of one of the winds. The embellishments are much inferior, both in design and execution, to those in the celebrated Chronicle here last described. But the reader shall judge for himself. On the recto of fol. xxx. is a large wood-cut, entitled ' *Agrippina of Coellen.*' A man is sitting in a musing posture upon a bench, on a wharf, with shipping, and a sort of crane, below. A beggar, with a wallet on his back, similar to the fac-simile seen at p. 263, approaches to ask alms. The town is above ; and below the sea are houses and fields. The following is a portion only of this agricultural scenery : above, are houses, tubs filled with flowers, and a church.



As might be expected, the *Portraits* are numerous, and very frequently repeated. Few of them occur so often as the ensuing; which is, perhaps, among the best specimens in the volume:



On signature k, and between folios lvij and lix, are 5 leaves not numbered. Nearly the whole of these are filled by rather spirited *heraldic* embellishments, from which the following are faithfully given, from the 3rd of these leaves.



As I am not aware of any thing further peculiarly deserving of notice, I may hasten to the colophon, which is on the recto of the last leaf, numbered ccc.l. thus:

So der Eren gotz, hure lieuer moder, vnd der hyllicher
driehonpge. item tzo nutz ind vnderrichtlge in vill
sachē der gemeyne Burgerſchafft der hyllicher Stat
Coellen. iſ dit boich van den geſchichten der Ertz-
buſchoue ind der hyllicher Stat van Coellen. myt etzlichen
anderen hitorien van begynne der werlt. ind des int-
ghaintwordigen jairs burſz vergadert mit groifſer arbeit
ind vlyſ vlyſ vill boicheren van den betwerften ind
ſicherſtē hitorieſchreijueren dae vā herorende. Ind hait
gedruckt mit groifſem ernſt ind vlyſ Johan Koelhoff
Burger in Coellen. ind vollender by ſent Bartholomeus
anent des hyllichen Apoſtels Anno burſz.

Clement contends, apparently with justice, that the word 'vurus' means 'abovesaid, abovementioned;' and the last year mentioned is 1499—at the bottom of the reverse of the preceding leaf. The same bibliographer is unusually lively upon this article of the Cologne Chronicle. The present copy, unluckily, is not in the soundest condition, although it is perfect. A worm has committed its ravages from the beginning to the end, and the leaves are not free from stain and scribbling. The cuts are uniformly coloured, apparently at the time of the publication. It is bound in russia.

669. CLEMENTIS PAPÆ V. CONSTITUTIONES. *Printed
by Fust and Schoiffher. Mentz. 1460. Folio.*

EDITIO PRINCIPIS. We are about to describe several magnificent impressions of the work under consideration. The Constitutions or Decretals of the early Popes were usually published, by the ancient printers, with a degree of typographical splendor proportioned to the respect in which these Laws, or Rituals, were held. The decretals of pope BONIFACE VIII, as executed by the same printers to whom we are indebted for this splendid publication, have been noticed at page 197 ante. The present, as will be seen, is an earlier production; and is placed by Köhlers and Würdtwein as the *second* work, in order, which was printed at Mentz in the year 1460. Panzer arranges it as the *first* work in the same year. This is mere conje-

ture; as the day of the month in which the CATHOLICON (the only other known work of a similar date) was finished, is not mentioned in the colophon to that work: see p. 37 ante. The present truly magnificent volume is printed UPON VELLUM, as were the copies in the Gaignat and Vallière Collections; and as is, in all probability, the greater number of copies of the same work. The page is exceedingly ample; the large type of the text being surrounded with a very copious commentary (printed in the smallest type) by JOHN ANDREAS. The prefix to the text, or preface, in red ink, is thus:

Incipiat institucōes clemētis
pp. v. vnaclū apparatu dñi Jo.
andree.

The prefixes to the chapters are generally printed in red, with a degree of precision and neatness which has hardly been equalled by any subsequent printer. The impression contains 50 leaves. On the reverse of the xlixth leaf, at the bottom of the second column, we read the ensuing colophon, printed in red:

Presens Clementis ppe quiti institutionū codex. vnaclū
apparatu dñi Joh. an. Suis rubricacōnib; sufficiēter
distinctus. Artificiosa adinuētiōi imprimēdi. ac. car-
acterizandi. absq; vlla calami exaratiōi sic effigiatus:
et. ad eusebiā dei industrie est cōsumatus. Per Johā-
nez fust eius Moguntii. Et petrū Schoiffher de
gernsheim. Clericū diocesi eiusdez. Anno domi.
m. cccc. Sexagesimo. rrv. die Mensis Junij.

The 'Execrable Constitution of Pope John XXII,' follows, and occupies the remaining leaf; ending at the bottom of the second column. There are, as might be expected, neither numerals, signatures, nor catch-words. Wüdtwein, upon the authority of Köhler's *Ehren-Rettung Johann Gutenberg*, 1741, 4to. p. 97, notices a subscription to this impression, which differs from the above—in the omission of that part which comes between the words 'effigiatus' and 'Per Iohānez fust,' &c. Köhler's work is in my possession, and now before me; but I suspect that the colophon is very loosely given in it: as, instead of the word 'vnaclū,' it is printed 'vntes': and in the colophon to the Psalter of 1457 (p. 96,) we observe 'Presens Psalmorum,' &c. instead of 'Pre-

sens Spalmarum;' see vol. i. p. 107. Würdtwein supposes, from such a slight datum, that there may be two editions of this work in the same year: but this is very questionable. *Bibl. Mogunt.* p. 71-2. It is seldom that the lover of rare and finely printed books of antiquity can see a more magnificent copy of this impression than the one here described. It is in blue morocco binding.

670. CLEMENS V. PAPA. CONSTITUTIONES. *Printed by Schoiffher. Mentz. 1467. Folio.*

EDITIO SECUNDA. This is among the earliest (if not the very first) productions of the Mentz press, in the colophon of which we observe the omission of the name of Schoiffher's father in law, JOHN FOST: it being supposed that that distinguished artist perished at Paris, during the plague, in the preceding year. The reader may consult p. 307 of vol. i. The printed page of this impression is smaller than that of the preceding one, although the same letters, in each fount, are employed: hence we find that the volume contains 65 leaves. The prefix, in red, is as follows:

**Inciß. 1stitucões cle. ppe. v.
vnañ apparatu dñi Jo. an.**

On the recto of fol. 61, the colophon is as follows:

**Præsens clementis quinti opus 1stitucõnũ clarissimũ.
Alma in urbe maguntina. inclite naçõis germanice.
quã dei clementia. tam alti ingenij lumine. donoq;
gratuito. ceteris terrarũ naçõibũ preferre. illustrare
q; dignatus est. Artificiosa quadam adinuentione
imprimendi seu caracterizandi absq; ullã calami
exaracõne sic effigiatũ. et ad eusebiam dei. indus-
trie 1summatũ per Petruz schoiffher de gernshem.
Anno dñice incarnacõis. M. cccc. lxxvij. Octaua
die mensis octobris.**

The reverse is blank. We have, next, an additional supplement (if it may be so called) of 3 leaves—beginning 'Erius de parabais'—as well

VOL. III.

F F

as the '*Constitutio Extrabilis*' of Pope John XXII, in little more than one leaf: which latter terminates the volume. In the whole, 65 leaves. This edition is well described in the *Cat. de Gaigaut*, vol. i. n°. 680, (which copy, afterwards in the Valliere collection, was UPON VELLUM. A similar (vellum) copy of it was sold in the Lomenie Collection for 1501 livres. *Index Libror.* vol. i. p. 64-5. The present copy, also UPON VELLUM, is in very fine preservation, but has suffered more than the preceding one from the tools of some ancient binder. It has been recently, and splendidly, bound in purple morocco.

671. CLEMENS V. PAPA. CONSTITUTIONES. *Printed by Eggesteyn. Strasbourg. 1471. Folio.*

Either this impression, or that of the DECRETALS of GRATIAN, put forth in the same year, is the *first* book which bears unequivocal evidence, in the colophon, of having been printed at *Strasbourg*. It becomes therefore a volume of some curiosity. Schoepflin has noticed this point; and although we do not gain from the subscription to the Gratian, the *precise* month when this latter was printed (*vide post.*) we may be certain, from the subjoined colophon, that the *present* was published *late* in the year 1471. Another point may be submitted, which has escaped Schoepflin, Seemiller, and Laire. From the same (subjoined) colophon, we may infer that Eggesteyn had, before, printed 'several works:' he himself says, in the old style adopted by his typographical brethren, 'innumera volumina.' It may be safe, therefore, to class the Gratian among these previous publications. Laire calls the present work 'Editio vix cognita.' See the *Findic. Typog.* p. 44-5; *Incanab. Typog. fasc. i.* p. 32-3; and *Index Libror.* vol. i. p. 238-9 (falsely numbered 339).

This edition contains, in the whole, 74 leaves: without numerals, signatures, or catchwords. The two Supplements, which accompany the last impression, are found in this; occupying the 4 last leaves. On the recto of fol. 70, the colophon, printed in red, is as follows:

**Hic Clementis quinti cōstitutionū liber vnacū
apparatu famolisissimi iuris doc. domini Jo. an
suis rubricationibus bellissime distinctus Per
venerabilem ph'ie magistrū ac etiā inclite Ar-**

gentinent' ciuitatis ciuē bene meritū dñm Hein-
ricū Eggestern hui⁹ artis peritissimū ut inu-
mera ante hac diuini humaniq; iuris per ipsū
testantur volumina. summa cū maturitate ac
diligentia impressus est. Anno dñi. M.cccc.
lxxi. xi. kl. decembris.

This is a fair sound copy, in blue morocco binding.

672. CLEMENS V. PAPA. CONSTITUTIONES. *Printed
by Pflugel and Laver. Rome. 1473. Folio.*

Audiffredi (upon whom Panzer seems entirely to rely) has introduced this impression under the year 1473; but either there is a previous edition by the same printers, (which I must be permitted to doubt) or Audiffredi has taken his account from a copy in which the last roman numeral I, was erased—as we see distinctly, in the colophon below, the date of 1473. The Casanatensian library had not a copy of it; from which it is inferred, in the *Edit. Rom.* p. 106-7, that the impression is rare. It is certainly an interesting volume to the typographical antiquary, as exhibiting the united labours of the above-named printers. The text, which is executed in a type half Roman and half Gothic, is probably a specimen of Pflugel's letter: the Commentary, which is neatly printed in a small roman type, may be that of Laver. The introduction of John Andrea begins thus, without prefix:

**Ohannes episcopus ser-
uus seruorum dei. dilec-
tis filiis magistris doc-
toribus ⁊ scholarib; uni-
uersis bononie commo-
ratib; salutem et apo-
stolicam bene dictionē.**

On the recto of fol. 85, at the bottom of the second column, is the imprint thus:

Presens Clementis quinti cōstitutio;
opus clarissimū. Per uenerabiles uiros
Leonhardus pflugl' et Georgium lauer
Rome impressum. Anno dñi. M.CCCC.
LXXIII. Die uero decima octaua. Mens
Marcii. Pontificatus. S. in xpo Patris
et Domini nostri Domini Sixti. diuina
prouidentia Pape: IIII. Anno eius secūdo

Finit Foelicitex.

Only one Supplement, 'Exini de Paradiso,' follows; occupying a little more than two leaves. This is printed in the small roman type. Audiffredi has observed that, in the middle of the volume, there is a leaf, on one side of which the text and gloss are printed as usual: on the other side, is only the gloss or commentary, with a square space for the text—but I do not observe such peculiarity in this copy. The present is a large, clean, and sound copy of an uncommon impression; and is bound in blue morocco.

673. CLEMENS V. PAPA. CONSTITUTIONES. *Printed by Jenson. Venice. 1476. Folio.*

The year 1476 is particularly distinguished, in the ANNALS OF JENSON'S PRESS, for some of the most beautiful and extraordinary productions of the typographic art. We have here a worthy companion to the Decretals of Boniface VIII., mentioned at p. 200-1, ante; except that the VELLUM of this copy, is occasionally, very tawny or discoloured; and the illumination, prefixed to the text, much injured by some deliberately, mischievous hand. The latter presents us with the Pope seated in a chair, in the middle: two Cardinals to the right, sitting—one Cardinal, to the left, also sitting; and a priest kneeling beside him. The composition and manner of colouring bespeak the same skilful hand which is discernible in the fac-simile given at p. 200, ante: and there is little doubt of both illuminations being the productions of the same artist, and intended for the same characters. The *St. George*, at the bottom of the page in this copy, is, however, much inferior to what appears in the page last referred to. On the recto of the same leaf, a 2, printed in bright red, we read this prefix:

**Incipiunt constitutiones cle-
tis pape quinti una cum appa-
ratu domini ioannis andree.**

On the recto of i 4, at bottom (in four lines,) is this colophon:

**Opus clementinar, ere atq; industria Nicolai Jenson
gallici Venetijs impressu; felicif explicit: una
cu appatu dñi Joānis Andree: p excellētissimū
iuris utriusq; doctorē dñz Meradrū seuū ius pōti-
ficiū i patavio gymnasio ordinariē legētem erac-
tissima diligētia emendatū. M.cccc.lxxvi.**

On the reverse of the same leaf, at top, we read thus:

**Incipiunt decretales extrauagātes que ema-
narunt post sextum .**

These 'Extravagant Decretals' are excerpts from those of Boniface VIII, Benedict XI., and Clement V.—and occupy 7 leaves and a half. On the recto of the last leaf, (i 12,) is

Registrum clementinar .

The signatures run in eights, except a and i: a having 10, and i 12, leaves. The copies of this impression, in the Pinelli and Loménie Collections, were UPON VELLUM, and probably were the same as the one before us: which came, indeed, from the Loménie library. See *Index Libror.* vol. i. p. 389, 390: *Bibl. Pinell.* vol. i. p. 172; and Sardin's *Hist. Crit. di Nic. Jenson*, lib. iii. p. 43. In blue morocco binding.

**674. CRESCENTII (PETRUS DE). Printed by
Schüssler. Augsbourg. 1471. Folio.**

EDITIO PRINCIPIS. Seemiller and Braun (to both of whom Panzer refers) are equally interesting and particular concerning this impression. The former observes, that 'the author of this work (who flourished in the beginning of the XIVth century) was a citizen of Bologna, and in his 70th year set about the completion of it, having

begun it in his younger days.' The assertion of its having been first written in the Italian language, seems to be satisfactorily combated by Seemiller; who adds, that 'not a syllable transpires, in the preface of the work itself by the author, concerning the language in which it was originally composed. As to the edition before us, it seems to be unquestionably the first; as I have never heard mention of a more ancient one,' &c. *Incunab. Typog. fasc. i. p. 26.*

This impression (says Braun,) contains 209 leaves of white, firm, and well manufactured paper, with ample margins. The same bibliographer adds the greater part of the prefatory epistle, as well as of the preface itself; each by the author. From the latter we learn that CRESCENTIVS had spent his younger days in the study of logic, medicine, and natural history; that his adult years had been devoted to the knowledge and profession of the laws; and that not fewer than thirty of these latter years were actually consumed in the laborious practice of his profession—but at length wearied with these pursuits, and desirous of a more congenial liberty, he returned to fitter objects, ['ad propria redit'] and devoted himself to the peaceful and pleasant occupations of agriculture. Hence the work before us. *Not. Hist. Lit. pt. i. p. 138.* On the recto of the first leaf is this prefix:

**Petri de crescentijs civis, Bononiensis
epistola in librū comodorū ruralium,**

The rubrics, or head-titles to the several books, ensue: ending on the reverse of the 4th leaf.

Finiumt rubrice libri cōmodorū ruralium feliciter,

Next comes the preface, dedicated to Charles II. 'King of Jerusalem and Sicily.' On the recto of fol. 5, is a sort of prohemie or preface. On the reverse is the first chapter, with the following prefix:

**De locis habitabilibus eligēdis. & de curijs dōibz
et his q̄ habitatiōibz sūt ī rure nēcio faciēda. et
p̄mo de cogniciōe hōitatis loci habitabilis in cō
muni.**

There are neither numerals, signatures, nor catchwords. On the recto of fol. 209, and last, we read this colophon:

**Petri de crescencijs ciuis bononi. ruraliũ imodorum
libri duodecim finiunt feliciter p iohannẽ Schu'ler
ciuem augustensem impresi. circũ xiiij. kalendas
marcijs. Anno vero a partu virginis salutifero
Millesimoquadringentesimoet septuagesimoprimo' rē.**

It is extraordinary how Orlandi (as Zapf has correctly referred to him) could place this volume as the first article in the year 1471, and as having been executed at Strasbourg without the name of a printer. *Orig. e Progress.* p. 123 : *Annal. August.* p. 7. The present may be called a very fine copy of a rare and estimable impression. It is bound in green morocco.

675. COUSTUMIER DU PAYS DE NORMANDIE.
Printed in 1483. Folio.

PREMIERE EDITION. It seems evident that Panzer had never seen this impression. He refers to Marchand's *Hist. de L'Imprim.* p. 78 ; where, in turn, the *Bibl. Tellier.* p. 216, is depended upon. In this latter authority it is only added : ' Imprimé en 1483 ' no place being specified. Mercier, in his *Second Supplément* to Marchand, p. 95, supposes that this edition might have been executed at Rouen : ' but adds (Panzer) ' whether in the same year, is doubtful ' see *Annal. Typog.* vol. ii. p. 559. I cannot entertain any such doubt : yet I regret that a consultation of the *Bibl. Hist. de la France*, by Fontete, does not enable me to throw some light upon the subject. See vol. v. *Table VI.* and *IX.*

The present copy is perhaps doubly estimable, as being printed UPON VELLUM—but not of the purest color or consistency. It has also suffered a little from the tools of the binder. On the recto of .ii. we read

Le repertore de ce liure.

explaining the contents of the several, or thirteen, divisions of it, and occupying 9 leaves. A blank leaf forms sign. i. On sign. a recto, is the prologue ; succeeded by a ' Table ' and ' Exposition.' On a .iii. recto, the first chapter treats ' De droit.' The first alphabet of signatures extends to s, 2, 3 in eights : then t̃ and ā, each with 6 leaves. On the reverse of a v, we read thus :

**Cy finist l'eposition du liure cou
sumier du pays de normandie.**

A blank leaf forms a vj. On aa, i, following—

**Incipiunt iura et consuetudines: quibus regitur
ducatus normannie.**

Signatures aa to hh, inclusively, run in eights: li has 10, kk 8, and ll 4, leaves. On the recto of m m i is a treatise, thus entitled:

Tractatus arboris cōsanguineitatis*.

occupying 9 leaves; with three large rude wood-cuts of the *Genealogical Tree*. On the recto of m m vij is the following imprint:

**Finit tractatus magistri Johannis andree super ar-
boribus consanguineitatis. affinitatis necnō spiritualis
cognitionis. Anno dñi millesimoquadringētesimo
octuagesimotercio.**

The reverse of this leaf has the 3rd genealogical tree; and two more leaves conclude the volume. There are some pretty illuminations in this copy, which is indifferently bound in russia. Some leaves, however, are much stained.

**676. DATTUS (AUGUSTINUS). ELEGANTIOLE
LATINI SERMONIS. Printed by Goes. Without
Place or Date. Quarto**

At first sight, this would appear to be a production of the press of Planck or Guldinbeck; but the gothic type is larger and bolder than that of either of them. The signatures to h, inclusively, run irregularly in eights and sixes. On the recto of a z,

**Augustini Datti Scribe senensis
Elegantiole feliciter Incipiunt**

On the reverse of h 4, we read,

¶ Explicit libellus de breuibz epistolis edendis ad archidiaconum thornacensem editus p reuerendū magistrum Anthonium haneron. Nouissime impressus: per me Mathiam goes.

¶ Sequuntur epistole due pameue ad discipulū de correctione p magistrū sibi illata conquerentē.

These two epistles occupy little more than the recto of the next leaf. On the reverse of the ensuing and last leaf, (the recto being blank) are the following wood-cut and subscription:



¶ Ave benignissime domine
ihesu christe gratia plenus
misericordia tecū benedicta
passio tua vulnera tua mors
tua : et benedictus sanguis
vulnera tuorum Amen :-

The reader may compare this cut with the one at page 79, vol. ii., of my edition of Herbert's *Typographical Antiquities*. He will observe that, although there is a similarity in the attitudes of the criminals, the above is very much inferior both in spirit and design. The present is a fair sound copy; in calf binding.

VOL. III.

g g

677. DEBUERT (GUILLERMUS). *Printed by Wolfgang Hoppl. Paris. 1495. Quarto.*

The title and frontispiece exhibit a very neat appearance. Under the words 'Libellus de modo penitendi et censendi,' there is a large wood-cut, with this circumscription: 'Quante vidit Amor Celat Sua furta Semus.' Two leopards (apparently) are in the centre, supporting a device of which the ensuing is a fac-simile:



The reverse is blank. The signatures run thus: a 8, b 6, c 4. The type is a very small gothic letter, and the page is exceedingly full. From the ensuing colophon, we find that the device and the supporters, &c. in the title-page, are not those of Hoppl, the printer:

Presens opusculū secūde tabule post naufragiū Cō
fessidīs puta luce clari⁹ explicatiū tam desori
q̄ mētē sumope necessariū: cum Cōmēto ex dīne
legis canonib⁹ a mēro Guillermo debuert ordinatū
sine cōpilato. Parisior⁹ in Academia inbico sancti
Jacobi ad intersigne dīni Georgij per me Wolfgangū
hoppl diligētissime (dījs bene iuvātibus) imp̄sione
finitū est. Anno salutis. xrb. supra millesimum
quadringentesimum quarto idus Januarij.

Consult Panzer's *Annal. Typog.* vol. ii. p. 308, n^o. 343. This neat copy is bound in dark red calf, with gilt leaves.

678. **DIALOGUS INTER CLERICUM ET MILITEM, &c.***Printed by Quentell. Cologne. Without Date.*

Quarto.

On the recto of the first leaf, above a rude wood-cut of a master and two pupils, (the line '*Accipite tanti doctoris dogmata sancta*,' being on a label in four divisions,) we read the general title to the contents of the volume :

**Dialogus inter clericuz
et militem super dignitate papali et regia
De natiuitate et morib⁹
Antichristi**

The reverse is blank. The work begins on the recto of A a ij, and extends to B iii: the former signature having 6 leaves.

On the recto of B b ii, we read,

**Epiloga disputatio inter clericū et
militem finitur feliciter
Sequitur compendiū de vita
et natiuitate antichristi**

This compendious biography of Antichrist occupies only 3 pages: the impression terminating on the reverse of B iii:

**Explicit cōpendiū de natiuitate vita et morte Antixpi
Impressum Colonie ꝑ Henricum Quentell**

Panzer refers only to Seemiller, *fasc. iv. p. 123, n°. 320*; where the description is more brief even than the present. The type is exceedingly neat. This is a very fair copy; in russia binding.

679. DISCORDIA PREDICATORUM ET MINORUM CUM
CLERO SECULARI, &c. *Without Name of Printer,
Place, or Date. Quarto.*

This volume seems to be from the press of Boettiger: see p. 197 ante. The title, in black letter, is divided into two sections, and is literally thus: 'Incipit vtilis et quotidianus tractatulus de discordia predicatorū et minorū cum clero seculari Et primo quo ad predicationē eorum, Secundo de modo audiendi confessiones, Tertio de sepultura in iuriū deteriorationē. Item quotidiana questio cū sua determinatione Vtrū Emere decem marcas (pro centuz annuatim pro se et suis heredib9 ordine successorio) subleuandas in perpetuū vel ad tempus sit attractus licit9 et a iure permissus an usurarius.' On a ij, recto, the work begins without a prefix, and concludes on B vj, reverse, (in sixes) without indication of time, place, or name of printer. In the whole, 12 leaves. A very fair and neat copy, in rusia binding.

680. DECISIONES ROTÆ ROMANÆ. *Printed by
Laver. Rome. 1475. Folio.*

If the intrinsic value or curiosity of this volume were equal to its dimensions, we should consider it a treasure of no trifling importance; but when the reader is informed that this most elaborate specimen of the press of Laver, contains what is only likely to be interesting to the foreign lawyer, engaged in the DECISIONS OF THE ROMAN CATHOLIC COURTS, he may probably feel little disposition to possess it. Nevertheless, it finds a place with propriety in a Library like the present. Audiffredi, as might have been expected, is copious and particular. Seemiller and Fœsi are comparatively concise. We may observe a medium between them.

According to Audiffredi, this volume should contain four distinct impressions or parts, to each of which the colophon of the printer is subjoined. The present copy has all the parts, and is an unusually large volume. The *first* set of Decisions were originally collected by HENRICH, A. D. 1375; the *second* is called ANCIENT DECISIONS; the *third* were collected by BERNARDUS DE BISIGNETO, A. D. 1379; and

the fourth, by THOMAS FASTOLI. The copy before us, concludes with these latter Decisions. The first 9 leaves of the volume are occupied by a table of the heads or contents of the Decisions, collected by 'William Horborch, a German, in May 1381.' On the recto of the 10th leaf, the text, or first Constitution of Pope Gregory Xth begins. The text is uniformly printed in double columns, and a full column contains 58 lines. On the reverse of fol. cxlii, is the first colophon; informing us that this part was printed by '*Georgius Laur de Herbipoli. Anno Iubilei. Mccc lxxv. die vero lune xxi. mensis Augusti.*' The register occupies the recto of the following leaf.

On the recto of the ensuing leaf, the prefix is thus:

INCIPIVNT DECISIONES SI
VE CONCLVSIONES ANTL
QVE DOMINORVM DE RO
TA.

This second part (including the table) contains ciiii leaves. The colophon, which is on the recto of the xcviij leaf, is the same, generally speaking, as the preceding; informing us that this part was printed on the '23rd of October' in the same year. The table follows. Then a leaf, with the recto blank. On the reverse of this leaf is an address from 'Iohannes Aloisius Tuscanus de Mediolano'—(who superintended the first edition of the Commentaries of Acri and Porphyrio upon Horace, see vol. ii. p. 69,) to 'Iohannes Franciscus de Pavinis de Padua;' from which Audiffredi has printed a considerable extract. This address ends on the recto of the next leaf. Then 9 pages of a table of contents. On the recto of the following leaf, the text begins, and concludes on the recto of fol. lvi, from the commencement of this third part. The collections by Fastoli occupy the remaining 12 leaves; from the end of which I extract only the latter part of the colophon:

----- Impresse Rome per honorabilez
uirū magistrum georgiū Laur de her-
bipoli Anno iubilei . M . cccc . lxxv . die
uero Iouis . xviii . mēsis octo . pōtifica .
S. in xpo patris et . D . dñi Sixti diuina
prouidencia pape quarti Anno eius . v .
finiunt feliciter .

There are neither numerals, signatures, nor catchwords. Consult the *Edit. Rom.* p. 178-181; *Incunab. Typog. fasc. i.* p. 75; and *Bibl. Magliabech.* vol. i. col. 682, 805. The present may be considered a magnificent copy; in russia binding.

681. **DOGMA MORALIUM.** *Without Name of Printer, Place, or Date.* Quarto.

This elegant little volume is among the numerous specimens, in the present Library, which illustrate the History of Printing as connected with the early productions of the *Cologne Press*:—there being little doubt, in my own mind, of the impression under description belonging to the same class of books. On the recto of the first leaf, we read this prefix:

**Liber qui dicitur moraliū dogma de virtutibus &
vitijs oppositis moraliter & philosophice deter-
minans Incipit feliciter.**

A full page has 28 lines. On the recto of the 43d and last leaf is the colophon, thus:

**Deo gratias.
Explicit Moralium dogma Philosophorū**

A beautiful copy; in blue morocco binding.

682. **DURANDUS. RATIONALE DIVINORUM OFFI-
CIORUM.** *Printed by Fust and Schoeffer. Mentz.*
1459. Folio.

EDITIO PRINCIPIS. ' Ipsam uero hoc opus Durandi, quod *Rationale Officiorum Divinorum* dicitur, est antiquum Liturgicæ Theologiæ monumentum, in quo auctor rationes et significationes rituum ecclesiasticorum sæculi XIII, pro capto illius sæculi, exposuit.' Schwarz, *Document. de Orig. Typog.* pt. II. p. 9-11. We shall presently have further recourse to the judicious account of this work, which appears in the authority just referred to: but, in the mean while, we may inform the reader,

and more especially the curious antiquary, that the late Mr. Brand called 'Durand's Ritual of Divine Offices,' 'an invaluable Magazine of the most interesting Intelligence—to the enquirer into the origin of our popular ceremonies.'* *Popular Antiquities*, vol. i. p. xvi: edit. 1813. The volume before us is probably the most curious and extraordinary specimen extant of ancient printing. It is the first essay of the *smallest type* of Fust and Schoeffer; and when we behold 160 vast folio leaves (VON VELLUM,) of double-columned pages, with 63 lines in each full page, as appears in the impression under description—we may express our admiration, with Schwarz,† at the copiousness of materials with which the earliest established press was furnished. This rare and truly magnificent volume has been frequently and accurately described; and copies of it have been, and yet are, in most of the celebrated libraries abroad, and in our own country: yet I know not whether fine copies of it (such as those in the present, and in the Duke of Devonshire's, Collection) be not—as Schelhorn observes—'scarcer than a white crow.' *Anasistat. Literar.* vol. vii. p. 286. Those who wish to read the more copious descriptions of it, may consult Schwarz, (*ibid.*) Clement, vol. vii. p. 466, (who however is a little too rambling) and the Catalogues of Gaignat, La Valliere, Crevenna, and Pinelli. See also Laire's *Index Libror.* vol. i. p. 13. In the present instance we shall almost literally follow the account which appears in the *Bibl. Creven.* vol. i. n°. 285.

The prefix or title, on the recto of the first leaf, is printed in red, and is thus:

**Incipit racōnale
diuinoꝝ officioꝝ.**

Each title, to each book and chapter, is also printed in red. The reverse of folio 67, and of fol. 139, is blank; and the edition may be divided into

* Mr. Brand adds—'I would style this performance the great Ceremonial Law of the Romanists, in comparison with which the Mosaic Code is barren of Rites and Ceremonies'—and in a note he observes, that 'This curious book is the Fountain-head of all Ecclesiastical Rites and Ceremonies.' *Ibid.*

† 'Non enim in Durando, nisi duas quaterniones, et unum ternissem, obseruamus. Hinc uero intelligas, quanta typorum copia iam illo tempore abundarit prima Maguntinorum typographia; cum etiam quaternionibus imprimendis sufficerent typi.' *Ibid.* Schwarz properly refutes the absurd notion of Mentelius, who supposed that, for MCCCCLX, we should read MCCCCLXI! The former is wrong, however, in saying the volume contains 162 leaves. See above.

3 parts, or rather 7 books. Some copies have the capital initials cut in wood; and some (as the one under description) have blank spaces for the introduction of such initials by the illuminator. On the recto of the 160th and last leaf, beneath 9 lines of text, we read the ensuing colophon—in types similar to those with which the Bible of 1462 is executed—and two sizes larger than that of the body of the work. It is printed in red ink, and is as follows:

**Præsens rationalis d'inoꝝ codex officioꝝ
venustate capitaliū decoratus. rubricati-
onibusqꝫ distinctus. Artificiosa adinuēti-
one imprimendi ac caracterizandi: absqꝫ
calami exarationi sic effigiatus. Et ad eu-
gebiā dei industrie est cōsumatus per
Johannē fust ciuē Magūtinū. Et petrū
Sernszheym.* Clericum diocesi eiusdem.
Anno dñi Millesimo quadringentesimo
quinguesimonono. Ser die Octobris.**

Hence it appears that this is the *third book printed with a date*; the Psalter of 1459 having been printed in the month of August in the same year. Maittaire and Wüdtwein are comparatively superficial. The copy in the Crevenna Collection was perfect, but mildewed; and was sold for only 920 florins. The copy in the Lomenie Collection, both for size, condition, and binding, appears to have been most desirable; and was sold for 3400 livres. See *Laire, ibid.* All the known copies, like the present, are printed *UPON VELLUM*; but Wüdtwein, apparently upon the authority of V. F. de Gudenis, *Recens. Cod. Mogunt. in Bibl. Cathed. Syl. i. p. 401*, notices a copy in the Cathedral Library at Mentz, *partly vellum and partly paper*; but I suspect that the paper leaves are not printed in the type of Fust and Schoeffer. *Bibl. Mogunt. p. 65.* The copy under description may vie with any hitherto known. It is very large and clean, and bound in blue morocco.

* Wüdtwein thinks the words 'Scrieffen de' were omitted by the carelessness of the workmen.

683. EPISTOLÆ VARIORUM AUCTORUM. Latinè.

Without Name of Printer, Place, or Date.

Folio.

This is a very curious and interesting volume. It seems to have been wholly unknown to Panzer, (vol. v. p. 193) and contains an undoubted specimen of the early Cologne press, from a printer of whose name we are ignorant. We shall be particular therefore in our account of it. On the recto of the second leaf, a z, (the first being blank) is the following prefix, which acquaints us with the name of the Collector of these Epistles.

Familiariū epistolāz Cōpendiū ex diuersis hinc inde Probabilissimis autoribus p cōmuniū studencium pfectū futuroz qz Rethorum ac Oratoz eruditione Per discretū ac eruditū viz Anthoniū Liberum zulentensem recolectū feliciter incipit ;

The address, which follows, is to 'Arnoldus de Hildenshem.' In this address, Liberus tells us that he has diligently searched the numerous Cologne Libraries ['Colonię inter tot tantasque bibliothecas'] for the present Collection; and in the following passage has prettily explained what may be considered as the probable fruit of his labor: 'Planum est enim quod non omnes qui has optimas ad artes anhelant tot tantorumque autorum completa epistolarum volumina habere possunt; Quare sufficere puto si redolentes violas quas vl' pauculas ex amenissimo rhetorum campo collegerim. tuis quamprimum delicijs accumulauerim. Habe igitur tute illas mi Arnoldo et incumbere instituto negocio.'

On the reverse of this first leaf we have a list of the authors from whom the Epistles are taken; namely, Cicero, St. Jerom, Symachus, St. Bernard, Panormita, Seneca, Swinifortus Barzizius ('a soldier'), Gasperinus Pergamensis, Æneas Sylvius, Franciscus Philclphus, Apollinaris Sidonius, Thomas Aquinas, Poggio, Leonard Aretin, Phalaris, and 'Diverse other accomplished and eloquent Authors.' On the recto of a; (3) begin the Epistles from Cicero. The signatures, with the exception of M, run in eights: L 1 and L 2 being erroneously printed I 1, I 2. M has 10 leaves. On the recto of M 10, we have a very curious subscription and colophon, which shall be given entire; adopting the Roman type for the former.

VOL. III.

R R

Antonius. L. Susatensis. S. D. P. Suo Arnoldo de hildenshem.

Adhuc multa sunt a me agenda mi Arnolde sed nihil eorum attemptabo donec impressa volumina *Coloniensibus ex agris Dauantriam* usque pervenerint. Proposueram etenim Heydelbergam Friburgam, Basileamque et nonnulla alia orientalis plage studia adire. et postea per Saxoniam Westphaliamque, Dauantriam reuerti. Sed qui me Confluentie offenderunt quatuor indigne Argentinenses totam ferme superiorem Alemaniam armata militia occupatam publice protestati sunt. Qui me inopinatus terror mille et quingenta illa volumina pro renouatione latine lingue impressa coegit particularibus studijs communicare. Puto me tamen post lustratam Dauantriam Swollensemque palestram Louaniam et inde si quoque modo tutus patet aditus Parisius profecturum. Quod proinde cognitum tibi fieri studui. ne forte turberis cum me audieris non altam germaniam prout institutum erat. sed occidentales terras adiisse. Vale de emendandis codicibus codicibus feruenter incumbere.

**Familiarium Epistolarum compendiolū p̄ Antonium
Liberum de Susato taliter qualiter collectum
explicit. Deo gratias.**

From the former we learn that the compiler of the Epistles expected printed books from 'the Cologne territories' to be brought to him at Daventer; and that some disturbances towards the Upper Rhine had prevented him from visiting the places he had intended. *Liberus* meditates, in this address, an excursion to Paris; probably with a view of prosecuting his studies connected with the '*renovatio latinę linguę.*' The type of this volume is evidently of the Cologne character; and the book was, in all probability, executed at that place. The present copy, although occasionally much written upon, is a very desirable one. In blue morocco binding.

684. EUSEBIUS. CHRONICON. Latinè. (*Printed by Philip de Lavagna.*) Without Place, or Date. Quarto.

EDITIO PRINCEPS. Saxius, Apostolo Zeno, Clement, and Seemiller, all unite in noticing the beauty and rarity of this first impression of the Latin Version of the Chronicle of Eusebius, by St. Jerom. Clement is copious and interesting; but Saxius had been, before, exceedingly particular. This latter bibliographer (and Hambergerus and Denis after him) supposes, with apparent reason, that the edition was printed 'about the year 1475—as Lavania first began to print in 1473, and Mombrinius undertook this edition among his earliest labors.' *Hist. Lit. Typog. Mediol.* p. DCV111-12, note (h); *Bibl. Curieuse*, vol. viii, p. 170; *Incunab. Typog. fasc.* i. p. 79. Fresnoy had inaccurately observed that this edition was printed about the year 1470. 'Although rare (says he) it is inferior in correctness to those of Pontac and Scaliger.' *Méthod. pour l'Étud. l'Hist.* vol. x. p. 131. These latter editors were, however, entirely ignorant of it—according to Apostolo Zeno: 'La suddetta edizione della Cronaca Eusebiana, fatta dal Mombrizio, è di una singolare rarità, non essendo stata veduta nè dallo Scaligero, nè dal Pontaco nelle accurate impressioni, che fecero della medesima.' Clement; *Ibid.* Uffenbach has made a very strange blunder in supposing that this volume was executed soon after the discovery of the invention of printing.' *Bibl. Uffenb.* vol. ii. *Appx.* p. 124.* We proceed to describe this estimable impression.

On the reverse of the first leaf is the address of Boninus Mombrinius 'sequentium voluminum lectori.' Three sets of verses, by the same editor, follow this address; which will be found copied by Saxius and Clement. On the recto of the succeeding leaf, beneath a pious adjuration to preserve the text as inviolate as possible, we read this prefix:

* Masero Bori, and Gamba speak of the rarity and beauty of this edition, and of its similarity, in typographical character, to the Solinus—of which particular mention is made at p. 362 of vol. ii—but they are greatly mistaken in supposing it to have been printed before the year 1469: 'Prima e correctissima edizione, che si ha delle ragioni di credere anteriore al 1363.' *Bibl. Portatile*, vol. i. p. 212.

**Incipit liber cronicarū Eusebii Hieronymi cum
superadditis diui hieronymi & Prosperi. Præfatio
Hieronymi ***

On the reverse of the 18th leaf, at the bottom of the 2nd column, it is thus :

**Eusebii Cæsariensis episcopi
liber temporū feliciter inci
pit: quē Hieronymus pres
byter diuino eius ingenio
latinum facere curauit.**

The recto of the following leaf is blank. On the reverse, the text of the Chronicle begins. Many pages, throughout the volume, have scarcely any thing in them but arabic numerals, in two rows—divested of text: which may prove that the printer was in possession of a copious fount of these characters. On the recto of the 208th and last leaf, is the concluding sentence thus :

**Veneti Franciscum Sfortiæ filium sibi reconciliant
& in amicitiam recipiunt: pacatisq; inter se rebus &
terminatis finibus donec Mediolanum ī suum arbi
trium potestatemq; recipiat menstrua illi stipēdia
pollicentur.**

Mediolanenses Laudem receperunt.

The word 'Laudem,' in the last line, signifies the city of *Lodi*, in the Milanese territories; according to Palmerius. See Seemiller *Ibid*. The Chronicle itself does not extend beyond the year 1448. The present copy is not less extraordinary than it is beautiful; being uncut. It is in yellow morocco binding.

* It may be necessary to state that the Chronicle of Eusebius does not reach below the year 328; after which, the additions of St. Jerome occupy 11 pages. The Supplement of Prosperus does not fill quite 12 pages. The remainder is by Mathæus Palmerius. Seemiller is particular upon these points. *Ibid*.

685. EUSEBIUS. HISTORIA ECCLESIASTICA. Latinè.

Printed by Schallus. Mantua. 1479. Folio.

The printer of this work was a physician.* The volumes which issued from his press are of equal beauty and rarity; and it is seldom that we behold a more elegant specimen of ancient typography than that which is now before us. The types are a mixture of those used at the early Milan and Parma presses: being, however, taller and more beautiful than either of them. As Mittarelli has justly observed, Schallus was ignorant of the previous impressions of 1474 and 1476; or he would not, in his prefatory address to Frederic Gonzaga, [Mantuanorum Princeps] have said that he had first rescued his author from the dust and obscurity of antiquity. If, however, Schallus has consulted unknown MSS. of the version of Rufinus, his edition is the more estimable. On the reverse of the first leaf, is the address to Gonzaga: towards the end of which, at the bottom of the second page, the editor and printer thus remarks:

- - - - Huius ego
libri multiplicem utilitatem. uberrimam frugem.
& modestis ac piis ingeniis profuturam lectionem in-
telligens. ignorari eum & intenebris iacentem. situ
blattisq; consumi ferre non potui. sed instaurari.
ac diuino nuper inuenti magisterii beneficio mul-
tiplicari. & uelut ex una uite multis per propagines
palmitibus educatis uineam conficere curaui. &c.

The heads of the chapters occupy the 6 following leaves; the prologue of Rufinus filling the recto of the 9th leaf. Then, on the recto of the 11th, is this prefix to the text of the version:

* See the conclusion of the colophon to the *SCAETIVM SCRIPTURARVM*, executed by Schallus in 1475:

Hoc opus inspersit rerum scrutinis Schallus
Iohannes doctor artis Apollineæ

Panaer, vol. II. p. 4-5. It is probably upon the strength of this that Schoeneman remarks:
'Ioh. Schallus Germanus, arte pariter ac Liguiminum medicus, utraque et curam et typos
novas editioni accomodavit.' &c. *Bibl. Patrum. Latiner*, vol. I. p. 594.

Incipit liber primus hystorie ecclesiastice

There are uniformly catchwords at the bottom of each page. On the reverse of fol. 172, and last, are these colophonic verses :

Explicit liber ecclesiastice hystorie.

Transtulit Ausonias istud Rufinus ad aures

Eusebii clarum Caesariciensis opus.

Schallus Ioannes celebri Germanicus arte

Aere premit. Mantus principe Foederico.

Quom datus est finis. referebat Iulius annos

Mille quater centum septuaginta nouem.

Hunc eme qui docti nomen. qui limen Olimpi

Quaeris. habet praesens munus utrūq; liber.

Hinc coeleste bonum : sanctosq; docebere mores

Et prodesse magis lectio nulla potest.

It should be observed that this edition contains XI. books ; and not IX. only, as does the previous one. Consult the *Appd. Bibl. Cod. MSS. St. Mich.* col. 405-6 ; *Incunab. Typog. fasc.* ii. p. 40 :—the latter comparatively brief. The present is a beautiful copy, in blue morocco binding. From the Roxburgh Collection.

686. EUSEBIUS. HISTORIA ECCLESIASTICA. Latinè.

Without Name of Printer, Place, or Date.

Folio.

According to Braun, this is the *EDITIO PRINCEPS* of the Latin Version of Rufinus. The same bibliographer has rather a minute account of the impression :—' considering all things (says he,) this edition is the first, and seems to have been executed about the year 1470 : bibliographers have observed a profound silence concerning it, which sufficiently attests its rarity.' *Not. Hist. Lit.* pt. i. p. 27. Laire seems to describe a different impression, when he says that each full column contains 41 lines ; whereas (as Braun justly notices) there are but 40 lines in each such column. Laire's reference to De Bure, vol. v. n°. 4390, is rather confused ; but his supposition that Fyner might

have printed this edition, is not very improbable. *Index Libror.* vol. I. p. 129. Denis is brief and unsatisfactory: *Suppl.* p. 560, n°. 4868. We may be concise in our account.

On the recto of the first leaf is the prefix thus, at top of the first column:

**Prolog⁹ . Beati . Iheronimi pres
biteri I historias . Eccl'asticas . Di
ui . Eusebij . Cesariensis . Episcopi
Incipit feliciter .**

The type is a small square Gothic, and is between that of Gutenberg (see the Catholicon) and Ulric Zel. There are neither catchwords, numerals, nor signatures; and a full column (as has been before remarked) contains 40 lines. On the reverse of the 127th and last leaf, beneath the second column, is this imprint:

**Libri Historie Ecclesiastice . Dñi
Eusebij . Cesariensis . Epi . finit
feliciter**

This may be called a very fine copy. In russia binding.

687. EXHORTATIO DE CELEBRATIONE MISSÆ.

Apparently printed by Fyner. 1473. Quarto.

The title page is on the recto of the first leaf, thus:

**Tractatus⁹ apendiosus p modum dialogi timidis
ac deuotis viris editus Instruens nō plus curam
de pullis ⁊ carnibus habere . suillis qm quo modo
verus de⁹ ⁊ homo qui in celis est digne tractetur
Ostendens insup eciam salubres manuuct⁹es q̄b⁹
min⁹ disposir⁹ magis abilitet . ⁊c**

The prologue, on the reverse of the same leaf, has this prefix :

**Incipit exhortacō de celebracōe
mīſe p modum dijalogi inter pō
tīficem et ſacerdotem .**

In the whole, the work occupies 10 leaves. On the reverse of the 10th leaf,

**Explicit exhortacō de celebracōe mīſe
per modum dijalogi inter pontīficem et
ſacerdotem . Anno lxxj . 7c .**

On comparing this barbarous character with that usually assigned to the press of *Conrad Fyner*—as mentioned at page 248 ante—there can be little doubt but that this latter printer executed the volume. The copy under description is as clean and genuine as possible; and is in blue morocco binding.

688. EYB (ALBERTUS DE). MARGARITA POETICA.
Printed by Sensenschmid. Nuremberg. 1472.
Folio.

EDITIO PRINCIPIS. Clement is copious and amusing in his account of this work, and of the present edition of it—of which he saw a copy in the library of his friend Mr. Duve, and which he pronounces to be 'extremely rare.' 'This copy (continues he) has the numerals in ms., and one is astonished to observe that it contains only 450 leaves, exclusively of the table—owing to the extraordinary thickness of the paper. The types correspond with the beauty of the paper: they rejoice the sight, and inspire a singular respect for this precious morsel of antiquity. Orlandi attributes this edition to Koburger, and Malttaire follows him. Perhaps Koburger had a share in some of the copies of it, and put his own name to them.' *Bibl. Curieuse*, &c. vol. viii. p. 195-8. We shall presently observe upon this description.

It is difficult to account for Orlandi's having introduced this impression as the second book in his list of those printed by Koburger. His description of it however is confined to the title, and does not fill a line

of his work: *Orig. e Progress. della Stampa*, &c. p. 140. Maittaire quotes Saubert's *Biblioth. Norimb.* p. 121, and Beughem, p. 58, (the latter, always too contemptible to be consulted!) as well as Orlandi. It is evident that he had never himself seen it. *Anal. Typog.* vol. i. p. 321, note 11. In the *Bibl. Solgeriana*, vol. i. p. 139, (referred to by Panzer) we notice two editions of the work: the latter, a Nuremberg one, of the date of 1478—which is certainly erroneous, and probably confounded with the Parisian edition of the same date. The compiler of this Catalogue of Books (which well deserves a place in the collector's library) adds that, 'in a hundred libraries the works of the illustrious Albertus de Eyb, are not to be found.' What the same author means by referring us to the *Bibl. Sarraz.* pt. i. p. 170, for the extreme rarity of the first edition, without date, does not readily appear; as, upon consultation of this latter authority, p. 170, n°. 1689, I find the Basil edition of 1495 so designated. De Bure, without having seen any copy of this impression, has affixed the name of Koburger as the printer; so that his description avails nothing. *Bibliogr. Instruct.* vol. iv. p. 246, n°. 4012. Engel and Vogt were ignorant of this edition; but Bauer has properly described it as having been printed by Sensenschmid; and, apparently, upon the authorities of *Röederi Cat. Libr. Sec. XV. Norimb. impress.* p. 2, and *Bibl. Schwarz*, pt. ii. p. 102, he styles it 'Editio prima rarissima.' Consult the *Bibl. Libror. Rarior.* vol. i. p. 267. Laire calls it 'the first edition, and very rare;' observing that it is printed in the same type with '*Gerson de Nuptiis spiritualibus anni 1470.*' Maittaire, (continues he) De Bure, and many others, on account of the paucity of copies, have ascribed this edition to Coburger.' *Index Libror.* vol. i. p. 274-5. Panzer, on the authority of Clement, says, 'this is the earliest book to which the name of Sensenschmid appears.' *Anal. Typog.* vol. ii. p. 169.

Of the work itself, we learn from the Abbé Gerard Molanus, (according to Clement) that 'this wonderful performance is somewhat hastily inscribed "*Margarita Poetica*," since it contains excerpts not only from the poets, but from almost all the orators, historians, and philosophers.' Banneman (*Bibl. Banneman.* p. 74-5, 1738, 8vo.) informs us, that 'it cannot be denied that the work abounds with various erudition, and is justly held in estimation by many; but when the author of it, at fol. cccxcv, addresses it as being "all fair, inviting and sweet—without spot or blemish—distilling honey and milk—and diffusing the odor of aromatic ointments," he goes a little beyond the bounds of propriety

and truth.' It is now time to describe the impression under consideration. On the recto of the first leaf, without any general title, we read,

Tabula siue Registꝝ presentis operis incipit

The *first part* of the work, as we gather from the recto of the second leaf, concludes with epistolary extracts: having a list of the authors from whom such epistles are taken. On the reverse of fol. 3, begins an alphabetical index, in 22 leaves, with references to certain capital letters in the margin, and to numerals, as if printed. A blank leaf follows. The work begins on the recto of the ensuing, or 27th leaf from the beginning of the volume. On the recto of fol. clvi, of the text, we read,

**Autoritates diuersoꝝ tam oratorum q̃ poetarū virorum
sane clarissimoꝝ: quibus omnem nostram epistolandi
rationem et dicēdi modū corroborare. exornare. ⁊
maxie amplificare possumus. Et primo circa p̃mū
Marciij Tullij Ciceronis officiorum librū foeliciter
incipiunt**

This second or latter part contains 294 leaves. On the recto of fol. 450, and last of text, is the colophon, thus:

**Anno a natiuitate domini Millesimo quadringen
tesimo septuagesimosecundo die vero secunda Mensis
decembrijs finita est hec summa Alberti de Eijb:
utriusq; Iuris doctoris erimij que Margarita
poetica dicit: p̃ industriosoꝝ impresorie artis
Magistrū Johannem Sensenschmid ciuem Nurm-
bergensem cui diligentia imp̃mendi corrigendiq;
opus ipsū optie manifestat.**

The reverse is blank. Notwithstanding the eulogy of Clement, I cannot commend the excellence either of the type or paper. The former has rather a barbarous aspect, compared with that of the *Quodlibets* of Thomas Aquinas, printed by Sensenschmid and Frisner, see p. 160 ante: and the latter is coarse in substance, and what we call 'foxy' in tint. The present is a fine large copy of it, with many rough edges; and is in russia binding.

689. EYB (ALBERTUS DE). MARGARITA POETICA.
Printed by Ulric Han. Rome. 1475. Folio.

EDITIO SECUNDA. This edition, from the method observed in the tables or indexes, is a mere reprint of the preceding one; but it appears to have been executed with a new fount of letter, peculiar to that observed in the Priscian, at page 107 ante; and is, upon the whole, the most elegant specimen of the middle size type of Ulric Han, which I remember to have seen. Audiffredi notices the peculiarity of the references in the tables, without apparently being aware of the same thing occurring in the previous impression; and nothing but his too violent prejudice against the printer, could have induced him to pass over the beauty of the press-work in silence. *Edit. Rom. p. 192.*

The first 17 leaves comprehend an index or table, as in Samschmid's impression. We next read a general title, thus:

[O]ratorum omniū: Poetarum: Historicoꝝ: ac philosophorum
 eleganter dicta: p Clarissimum virum Albertum de Eiib.
 in vnum collecta Feliciter Incipiunt.

A full page has 44 lines. On the recto of the last leaf but one, is the following colophon:

Summa Oratorum omnium: Poetarum: ac Philosophorum
 autoritates in unum collecte per clarissimū uirum Albertū
 de Eiib vtriusq; iuris doctorem eximiū que margarita poe
 tica dicitur: feliciter finem adepta est per ingeniosum virum
 magistrū Vdalricū Gallū alias Han Alamanū ex Ingelstat
 ciuem wienensem: non calamo ereoue stilo: Sed noue artis
 ac solerti industrie genere Rome impressa Anno incarnatio
 nis dominice Mcccclxxv. die uero xx. mensis decembris:
 Anno Iubilei. Sedente Sixto diuina prouidentia papa iiii.
 pontifice maximo.

The reverse is blank. The recto of the following and last leaf contains the register. I should add that the *second* part begins on the reverse of the leaf (fol. 107) which has the conclusion of the *first*. The other

authorities, referred to by Panzer, are, comparatively, unimportant. *Annal. Typog.* vol. ii. p. 458. The present large, clean, and beautiful copy is in russia binding.

698. EYB (ALBERTUS DE). MARGARITA POETICA.
Printed by Gering. Paris. 1478. Folio.

It appears that *Cesaris* and *Stol* printed an edition of this work in the preceding year; and although such edition is not at present in this Library, I venture to conclude that the types of each are similar; since it is evident that those of this impression are modelled after the earlier publications of *Cesaris* and *Stol*—who themselves seem, at this time, to have adopted a new fount of letter; similar however, in character, to their ancient one. Chevillier is justified in noticing the difference of this type from that which was used in the 'Maison de Sorbonne'—and inserts the present impression in the second list of books executed by Gering, and his associates. *Hist. de l'Imprim. de Paris*, p. 70-1. Clement relies partly upon Maittaire; vol. viii. p. 197. It remains to describe the edition itself; which, it must be premised, contains not quite half, or only the *first part*, of the preceding impressions here noticed.

On the recto of the first leaf, we read as follows:

Margarita poetica de arte dictandi ac practicandi
 epistolas: Opus clarissimum feliciter incipit.

PROLOGVS.

Lbertus de Eyb Iuris vtriusq; doctor Sanctis-
 simi dñi nostri pape pii secū di cubicularius Bā
 a benbergensis et p̄sytet̄sis ecclesiæ canonicus
 &c. &c. &c.

A full page (p. 5.) has 39 lines. On the recto of sign. p. liii, commences a variety of extracts from Virgil and other poets, ending thus:

Hec sunt que tibi ex diuersis dare illustribus autor-
 ibus volui. carmina: vt ea tuis epil'arum gener-
 ibus loco parenthesis: aut alias vt melius cadere
 vident̄ possis appropriare.

Then follows 'Circa artificiosas epl'arum conclusiones . M . T . C .
Clausule incipiunt.' On the recto of s iii, we read,

Finis fœlix .

A table (of 4 pages) follows on the reverse. On the recto of s v, is the colophon :

Finis opus eximium Alberti de Eyb . impressumq; parisius
p Magistrum Vlricum Guering . Anno . M . cccc . lxxviii .
die vero penultima mensis Nouembris .

The signatures run in eights. The present beautiful copy was obtained from M. Renouard, and is in green morocco binding.

691. FABRICA (IOHANNES DE). DECLARATIO
INDULGENTIARUM. (*Apparently printed in the
Office of Fust and Schoeffer.*) *Without Place,
or Date.* Folio.

Of this very singular and uncommon specimen of typography, some mention has been made at vol. i. p. 1., in the first division of this work;—and, therein, as illustrations of the LETTERS OF INDULGENCE of the year 1455. Panzer notices this impression; but the copy which he inspected wanted the two last leaves; he compares the type of it to that of a preceding work, which he attributes to the press of Mentelin; but, as Braun and Laire properly remark, the printing exactly resembles that of the OFFICES OF CICERO, of the dates of 1465, and 1466. What, however, is curious — and has been unobserved by all the preceding bibliographers—the prefixes contain one line of the same large character which we find in the Letters of Indulgence, *ibid* (fac-simile), and in Pfister's Bible: see also the fac-simile at p. 9, vol. i. There can be no doubt, I apprehend, but that the small volume under description was printed in the office of Fust and Schoeffer; although Wüdtwein was ignorant of its existence. Panzer's *Aencl. Typog.* vol. ii. p. 138; Braun's *Notit. Hist. Lit.* pt. ii. p. 28; and the *Index Libror.* vol. i. p. 37.

On the recto of the first leaf we read this prefix, in four lines :

Tractatus cōpositus p̄ Reuerendū magistrū nostrū Magistrū Johānē de fabrica ordinis fratrum minorū sacre pagine p̄fessorē famosissimū Parisius in p̄fati ordinis scola regentē sup̄ declaracōne Indulgentiarū cōcessarū p̄ animabz in purgatorio .

There are 38 lines below; but a full page contains 43 lines. On the reverse of the second leaf, commences a treatise of NICOLAUS RICHARDUS upon the same subject. On the recto of the 6th leaf we read

Sequitur resolutio summe Anthonini archiepiscopi florentini.

which concludes on the reverse of the same leaf, at the 27th line. Then follow three small tracts, which have not been before described. The first has this prefix:

Sequitur auisamēta cōfessorū

The second tract is thus entitled:

Sequitur modus distribuēdi cōfessionalia put ī vrbe

To the third and last tract is the ensuing prefix:

forma absolutionis

which latter is the same, in substance, as the usual forms of the like nature. In the whole, 8 leaves: without signatures, numerals, or catchwords. This curious volume was purchased at the sale of a portion of the late Bishop of Ely's Library; and during the life-time of its former owner, I remember to have heard from him frequent attestations of its singular curiosity. It is bound in russia.

692. FASCICULUS TEMPORUM. Printed by Ther. Huernen. Cologne. 1474. Folio.

Although Panzer places this edition, in his list of impressions of this work, as the second in chronological order — that of Goetz de Sletztat, of 1474, being the first—yet, at vol. i. p. 277, n°. 19, he calls it EDITIO ORIGINALIS: and so it seems to be considered by Seemiller.

It has very few cuts, and is executed in the usually rude type of the printer. The arabic numerals are very barbarous. A table of 8 leaves, having 3 columns upon each page, precedes the *prohemio* or preface; which latter has no prefix, but terminates on the recto of the 10th leaf, at bottom:

**fasciculus tpm oēs antiquoz cronicas cōplectens
incipit feliciter .**

A little above, in this preface, we learn, in respect to the work itself—
'omnia in sequestibus summa breuitate patebunt Modus autem procedendi planissimus est, et grossitudini rusticane adeo amicus ut in pariete quidem depingi possit. eo quod ilico sine omni difficultate intuentibus se offerat.' &c. . . —' Et quia ex multis libris mendose scriptis modum hunc non leui labore ad lineam veritatis correximus. obsecramus pro christo lectorem ne incialiter manum ad corrigendum hanc annorum supputationem apponat nisi prius toto opere perspecto.' On the reverse begins the Chronicle, with the Creation; the names of the more remarkable personages, or characters, being printed within circles. A wood-cut of the *Ark and Bow* is on the reverse of the following leaf; but there are only *nine cuts*, and of these, probably the ensuing fac-simile is the most favourable specimen that could be adduced of the state of the Art of Engraving at Cologne, as early as the year 1474: see fol. 33, recto.



This was the work from which Caxton chiefly borrowed his materials to supply an eighth book to Higden's *Polychronicon*; see the *Typographical Antiquities*, vol. i. p. 148-9. The text ends with Francis de

Savona being called to the Cardinalship at Rome, 'absque scitu suo,' in the year 1471: having, over the entry or memorandum, the date of 1474. The colophon and device are as follow:

Impressa est hec cronica que dicitur fasciculus tēporū
colonie agrippię sicut ab autore suo quodā deuoto carthusi-
ensi colonie edita est . ac secundū primū exemplar quod
ipse venerabilis autor pprijs cōscripsit manibus ad finē
hūq; deducta p me arnoldū thet huernē . sub annis dñi .
m. cccc. lxxiiiij. De quo sit deus benedictus in secula Amen.



There are no signatures; but exclusively of the table, the volume contains 64 leaves. From the colophon, it would appear that Ther Huernen was the author of that part which succeeds to the original composition by Rolewinck. See the *Incunab. Typog. fasc.* li. p. 64, n°. XXVI. The present is a sound, but rather soiled copy; in red morocco binding.

693. *FASCICULUS TEMPORUM. Printed by Walch.*
Venice. 1479. Folio.

Fossi has probably bestowed more pains in his description of this edition than the impression merits. It is a mere reprint of the preceding; having only a trifling addition at the end, relating to the death of Charles Duke of Burgundy, at the siege of Nantz, by Sigismond and others. At top of the recto of the first leaf, we read this prefix—precisely the same as that to the edition of Ther Huernen:

¶ Tabula breuis ⁊ utilis super li
bello quodā q dicitur fasciculus
tēpor: ⁊ ubi inuenitur punctus ante
nunc: est in pmo latere: ubi vero
post in secūdo latere: incipit felicif .

The table contains 7 leaves. The preface and chronicle, as before, follow. The leaves are regularly numbered, in the centre, in a neat arabic numeral; and, exclusively of those of the table, there are 64 leaves. In the whole, 71 leaves. The colophon is just above the account of the death of the Duke of Burgundy, thus:

C Chronica q̄ dē fascicul^o tempoz: edita in alma
vniuersitate colonie agrippine a quodā deuoto cartu
siensi: ⁊ imp̄sa Venetijs singulari industria atq;
impensa Heroij Walch almani. āno dñi 1479. Sicut
quarto pontifice maximo: finit feliciter.

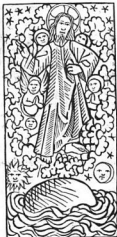
There are no cuts whatever to this impression; but the first letter (G) of the prefatory matter—following the table—is similar in form, although not in size, to the same letter, in the ensuing impression, of which a fac-simile is given below. See the *Bibl. Magliabech.* vol. i. col. 639. The present is a sound copy; in calf binding.

694. FASCICULUS TEMPORUM. *Printed by Ratdolt.*
(Venice.) 1481. Folio.

More beautiful than either of the preceding impressions, (as might have been expected from the known talents of Ratdolt) is the one which we are about to describe. Fossi praises, with justice, 'the small and elegant character' with which this volume is executed. The cuts have also an equal superiority over those of the Cologne edition; as the subjoined fac-similes testify. We may be brief, however, in our description. A table, of 7 leaves, precedes the usual preface. To this preface is the following ornamental capital initial; extending in height to 10 lines of the text:



The preface concludes on the reverse of this 8th leaf. The recto of the succeeding leaf has the ensuing ornament—beneath a diagram, giving an account of the Creation, &c.—Another similar figure occurs at fol. 26, recto.



Of the numerous small wood-cuts, with which this elegant impression abounds, I know not that I can select a more favourable specimen than the following representation (at fol. 37. rev.) of

The City of Venice.



The attempt to give the effect of *carities*, and *depth of shade*, in rising grounds, is thus rather barbarously executed. See fol. 30, rev.



The leaves of the text are regularly numbered as far as fol. 64 and last; when, in addition to the matter in the previous impressions, we have about a page of supplemental intelligence, concluding with the year in which the volume was printed. The colophon is thus:

**¶ Fasciculus temporū oēs quasi antiquas
choronicas* mortaliū usq; ad hec tempora
cōplectens feliciter explicit Impresusq; im-
pensa ⁊ arte mira Erhardi rodolt de augu-
sta . 1481 . 12 . calend . Iasii .**

There can be no doubt (as Seemiller and Fossi intimate) that this volume was executed at *Venice*, and that the word 'Rodolt' is erroneously printed for 'Ratdolt.' *Incunab. Typog. fasc. ii. p. 90; Bibl. Magliabech. vol. i. col. 660.* This copy is unluckily much soiled; in calf binding.

**695. FENESTELLA ET ALBRICUS. Without Name
of Printer, Place, or Date. Quarto.**

There is some little difficulty in assigning this volume to its proper printer. In the absence of positive evidence, we must conjecture as well as we are able: although it may with safety be affirmed, that this is the identical edition which Audiffredi and Fossi have each described.

* Sic.

See note (2) in the *Edit. Rom.* p. 391, and *Bibl. Magliabech.* vol. i. col. 663-4. The type has unquestionably the appearance of a late production of the Roman press; and resembles, that of Silber and Besicken. It is at once elegant and legible. Audiffredi has, rather unaccountably, omitted to mention that this impression contains the short treatise of Albricus, presently to be noticed. From Fossi we learn, (as Lord Spencer has remarked in the fly leaf of this copy) that the real author of the treatise, under the assumed name of FENESTELLA, was ANDREAS FLOCCUS, the son of Dominicus Floccus, a Florentine; and that the work is of recent date, and was probably composed in the XVth century. From a ms. note of Count Reviczky, it appears that Munther, Fabricius, and Ernesti, were ignorant of this early impression of the treatise of Albricus.

On the recto of the first leaf, the title is thus:

**FENESTELLA DE ROMANORVM
MAGISTRATIBVS INCIPIT**

Mnium deorum quos uetus romano-
ruz religio excoluit: Primo panilyepo
seu Faunum illum: poti⁹ siluarum uo
cari placet: per Lupercos rem diuinā Luperca
lesque ludos fecisse apud uetustatis assertores
&c. &c. &c.

On the recto of signature f 4, the work of ALBRICUS has this prefix:

**Albricus Philosophus de imaginibus deorum
De Saturno**

On the recto of g 7,

Rubrica capitulorum opusculi huius

These rubrics, or heads of chapters, conclude on the reverse of the following leaf. The signatures run regularly in eights. The present is a neat copy, in calf binding.

696. FIRMICUS. DE NATIVITATIBUS. *Printed by Simon de Bevilaqua. Venice. 1497. Folio.*

EDITIO PRINCIPIS. One is surprised to read the brief and barren accounts of this impression, in the La Valliere and Lomenie Catalogues, as well as in Maittaire, (*Annal. Typog.*) and to find no mention made of the elegance and peculiarity of a part of its execution. Braun and Seemiller both refer to the long and learned disquisition upon this volume, and upon the author of it, by Denis—in his *Memorab. Bibl. Girell.* p. 169, &c.—a work, which it is not my good fortune at present to possess. But these latter bibliographers, although copious, comparatively with their predecessors, are silent in commendation of some of the typographical ornaments: whereas they might have informed us, that the first page of the 'Prooemium' exhibits a delicacy and variety of decoration, which the ASCENSIAN and ALDINE PRESSES closely imitated, but never with equal success. See *Annal. Typog.* vol. i. p. 633; *Cat. de la Valliere*, vol. i. p. 525; *Notit. Hist. Lit.* pt. ii. p. 296; and *Incunab. Typog. fasc.* iv. p. 85, n°. 41.

The recto of the first leaf presents us with the title of the work, cut in wood, and executed in very large lower-case Gothic type; similar to that with which the title to the Nuremberg Chronicle of 1493 is printed. This title is briefly thus:

I Alibi Firmic⁹
de natiuitatibus.

Three leaves of a table ensue: the whole four upon sign. A. On the recto of a i begins the proeme: the first page of which, as before intimated, is enriched with an entablature, or border of figures, of very uncommon delicacy. The capital initial O—having the signs of the zodiac within the outer circle, and a star, a square, and two triangles within the inner circle—together with the winds within the four corners of the outer square or frame—is very tastefully imagined and executed. The leaves are regularly numbered, from hence, to folio cxv, and last. The concluding epistle of the author, on the recto, is elegant and interesting. On the reverse are some verses by Nicolaus Amerinus, the register, and other verses by Cyllenius. Beneath the latter we read the date of 1494, as that of the transcription of the volume; and, again,

beneath six other verses, entitled ' Christophorus Pierius Gigas Foro Seproniensis ad Lectorem,' we observe the imprint and device thus :

Impressum Venetiis p Symonem
papiensem dictum beuilaqua
1497 . die 13 Iunii .



The reader may consult p. 252 of vol. li. for a different, and much less elegant, device by the same printer. The present is a fair and very desirable copy ; in French calf binding.

697. FLORIUS (FRANCISCUS.) DE DUOBUS AMANTIBUS (CAMILLO ET EMILIA.) *Printed by Cæsar and Stol. Paris. Without Date. Quarto.*

This is a very curious and interesting little volume. In regard to its contents, it may at least rank on a level with the *LOVES OF EURIALUS AND LUCENTIA*, composed by Pope Pius II : see pages 137-9, ante. The ensuing extracts may also, in some measure, attest that the work is by no means devoid of interest. Extrinsically considered, with reference

to bibliographical information, this volume has afforded no small subject for discussion. It was however unknown to La Caille, Chevallier, and Marchand; but Brunet has not failed to insert it in his valuable *Manuel du Libraire*; vol. i. p. 431. The Abbé Mercier has noticed it in the second edition of his *Supplément to Marchand*, p. 118, according to Panzer; and from this latter authority we also learn that Weller Altes, &c. vol. i. p. 219, vol. ii. p. 533, has a somewhat copious account of it. See the *Annal. Typog.* vol. ii. p. 343. We shall endeavour to be concise in our statement of a few particulars connected with it.

Maittaire (*Annal. Typog.* vol. i. p. 9) had seen this book in the library of John Bridges, and called it either a 4to or 8vo. Why he should say it was executed in the Gothic character, is extraordinary, since the type is evidently Roman. The words 'expletus' and 'editus,' found in the colophon, (see below) seem to have so far puzzled this learned bibliographer, that he adds, 'If the book were really executed in that city, [Tours] the Art of Printing was not first introduced at Paris, as Chevallier contends it to have been.' At page 278, note 1, of the same volume, Maittaire informs us that he had received a letter from De La Monnoye, concerning the same book; in which he was informed, that the writer of that epistle 'had seen two editions of the work, finished (confectas) at the same time in the house of William, Archbishop of Tours; one of these was in the library of Baron Hobendorff, the other in the Mazarine Collection: both in 4to: the former printed in an elegant and neat character, the latter in a Gothic letter,' De La Monnoye then refers to a false (similar) date in the *Bibl. Menors.* p. 142, n°. 1840—where an Italian version of Ovid's *Metamorphoses* is erroneously dated 1467, for 1497.*

In the second volume of his *Index*, p. 568-9, Maittaire makes a third mention of this extraordinary book. The author of a paper (probably De Boze) in the *Hist. de L'Acad. Royale des Inscriptions et Belles Lettres*, vol. vii. p. 310, noticed Maittaire's accounts of this edition, and seemed to censure him for supposing that the volume was printed at Tours—the word 'editus' (continues that author) signifying nothing more than a book rendered public by the distribution of copies *à la main*. To this Maittaire has justly replied, that he never affirmed that the volume was printed at Tours, and that he never affixed an exclusive

* With submission to so respectable an authority, the reference is inapplicable; for the date in the volume under discussion is not in arabic numerals, but in words—and the whole question turns upon the meaning of the word 'editus.'

meaning of *press-work* to the word 'editus:' however, after the invention of printing, that word might have had such signification. *Ibid.*

Leichius has also a particular notice of this book; and is sufficiently learned and correct upon the meaning of the words 'expletus' and 'editus'—which, from all the authorities cited, seem clearly only to mean the *completion and distribution* of a work, whether in MS. or print. But Maittaire is falsely accused, by Leichius, of having said that the date was *exclusively* referable to the year of the book being *printed*. The first extract from Maittaire (see before) defends him from such error. Consult the *Orig. et Increm. Typog. Lipsien.* p. 132. Panzer has well observed: 'Vox editus, non anni, quo ex typographi officina, sed quo ex auctoris Museo prodit, notam hic esse, nemo facile negabit.' *Anal. Typog.* vol. ii. p. 343. It now remains to give some account of the book itself. On the recto of the first leaf, we read the opening of the 'Prologue,' thus:

Francisci Florii Florentini de amore Camilli
et Emilie aretinorum, ad Guiller mum tar
dium prologus feliciter incipit.

I adhuc diutius q̃ tardum ulixem casta
expectauerit penelope! longas tuas litte
ras nondū calamo exaratas uidere! pri
usq̃ ad te scribere uellem expectarem! uereor ne
antea cōsumptus senio debilia membra in cignū
conuersa prospicerē. &c.

On the recto of the 3rd leaf, is this prefix:

Francisci Florii Florētini de amore Camilli
et Emilie aretinorū liber feliciter incipit.

After learning that this '*fond pair*' wore clothes of the same colour, and went to the same school, we are thus informed of their proficiency in their early studies:

nondū illorū quisquā septimā uiderat estatem! qñ
nō solum uterq; corū perfectissime in grāmatica
fuerat eruditus! sed et totū pene Virgiliū ultra

Priscianū pnoscebat . Tanta erat inter eos et corporū pariter et animorū similitudo ! ut qlibet vnā eandemq; animā illa duo corpuscula regere poss; et affirmare . &c.

Compositions, of the nature of the present publication, when they are free from impurities, or a tendency to contaminate, are usually perused with delight. Accordingly, some of my readers might consider me reprehensible if I omitted the introduction of a slight specimen or two. I extract, therefore, what follows; and with due submission suggest, whether, if Pope had ever read this work, (as he is very likely to have done—being a great reader of the literature of the period in which it was written) he might not have borrowed a verse or two (in his *Eloisa to Abelard*) from a passage in the first extract?

Epistola Emilie .

d Iuo Camillo Emilia salutem Calamo
exarare non possem mi Camille suauissi
me ! quanto gaudio ! ac spe quadam inaudita iocū
ditatis noua de te percepta me affecere ! qua profe-
cto omnium fortune nostre iniuriarum, ac mee
preterite angustie omnino me immemorem ! ue-
lut fluiui lethei longa obliuia potatam reddide-
runt . Siquidem tante in me dulcedinis causa est
nomē ipsum Camilli ! ut ad eius uocabuli recor-
dationem ! et cor psallit, et mens iubilat omnino .
&c. &c. &c.

A little beyond we read,

Epistola Camilli !

d Iue Emilie Camillus salutem . Non
tantam profecto letitiam dulci lyra com-
moti de recuperatione curidices pii manes exhi-
buere orphee ! quantum michi tue littere o gratio-
sa Emilia condonarunt . &c.

On the recto of the 41st leaf, we read the subscription, which has given rise to the discussion before noticed, thus :

Francisci Florii Florentini, de
duobus amantibus liber felici-
ter expletus est turonis . editus in
domo domini Guillermi archi-
episcopi turonēsis ! pridie kalen-
das ianuarii . Anno dñi millesi-
mo quadringentesimo sexagesi-
mo septimo ;

We have, next, some more amatory compositions, from the original and fertile pen of Boccaccio, translated by Leonard Aretin. The prefix on the reverse of the same leaf, is thus :

Incipit alius libellus de duobus amantibus
per Leonardum aretini* in latinū ex boccacio
transfiguratus ;

On the recto of the ensuing leaf :

Sequit transfiguratio : quam Leonardus de
Guiscardo et Sigismunda Tancredi filia !
in latinum ex boccacio conuertit .

This tract occupies only 8 leaves ; having at bottom, on the recto of the 8th, the ensuing subscription only :

Finit feliciter .

This volume is without signatures, catchwords, and numerals ; and although no date be subjoined to it, I am rather inclined to think that it may have been printed within four years of the completion and circulation of the MS. This is a sound copy ; in old red morocco binding.

* Sic.

698. GAGUINUS. DE PURITATE CONCEPTIONIS,
&c. *Printed by Andreas Bocard. Paris. 1498.*
Quarto.

It is rarely we meet with a prettier copy of this work, than the one under description. The volume, however, has no claim to any great value on the score of its interest or scarcity. The title is on the recto of the first leaf, above a well executed device of the printer; a good deal similar to what we see in the impression to the work noticed at p. 196, n°. 642 ante. The poem upon the conception, in hexameter and pentameter verses, concludes on the recto of B v, in eights. We have, next, 'Falsis sancti richardi martiris, in 5 pages of prose: then, 'De variis in ecclesia dei ordinibus Robertus Gaguinus'—in hexameter verses—next, some sapphics, by the same, 'to the studious.' A variety of poetical opuscula follows; concluding with an hexastichon 'De berulo Gaguini,' on the recto of E liij. The colophon, in 8 lines, is below; from which we learn, that the work was executed at the expense of Durandus Gerlerus, a Parisian bookseller:

Anno dñi. M̃.cccc.xcviij. Pouēb
Secund et vigesima. p̃ mg̃m̃ Andream Bocard.

This elegant volume, in russia binding, was obtained from Mr. Gutch, of Bristol.

699. GALEOMYOMACHIA. Græcè. (*Printed by Aldus. Venice.*) Without Date. Quarto.

EDITIO PRINCEPS. Renouard, in the first volume of his *Annales de l'Imprimerie des Aldes*, vol. i. p. 436-7, had contradicted Maittaire, perhaps a little too rudely, for his introduction of this impression, as a work of Aldus, in the appendix of the index to his *Typog. Annot.* vol. ii. p. 530; where, it must be confessed, the description of it was somewhat too particular to be hastily disbelieved. In his *Supplemental* volume, p. 49-50, Renouard has, to his credit, made the 'amende honorable;' and given a tolerably copious account of the impression, from a copy in the collection of Count Trivulzio. He remarks, also, that a copy is in the public library at Vienna, and that other copies are in those of

the Chevalier D'Elci, Earl Spencer, and the British Museum. A sixth, seventh, and eighth copy, are in the collections of the Duke of Devonshire, Dr. C. Burney, Mr. Wodhull, and Mr. Heber. See also Mr. Beloe's *Anecdotes of Lit. and Scarce Books*; vol. iii. p. 216. That the volume under description is of incontestable rarity, and that it was executed in the press of Aldus, are points now decidedly admitted. Renouard says, 'it is rarer than the first Aldine Musæus, and is certainly among the earliest efforts of the press of the printer; if not executed before the Musæus.' *Ibid.*

The prefix informs us by whom the work is edited :

Ἀριστέυλος ἀπερίτλος ἱεροδράκων
τοῖς ἐντυξεμένοις χαίρειν.

This address occupies both sides of sign. α 1. On the recto of the ensuing leaf, α 11, is this prefix :

Τ'ΠΟ'ΘΕΣΙΣ ΤΗΣ ΓΑΛΕΩΜΤΟΜΑΧΙΑΣ.

At the bottom of the same page, we read,

Τὰ τοῦ ἱράματος πρόσωπα.
Κρεῖλλο. Τυριαλόνος . Κήρυξ . Χορὸς διακτασάντων.
Οἱ μενέτις κρεῖλλοῦ . Ἀγέλαος. Πριλλοῖζο δὲ ὁ Κρεῖλλο.

On the recto of the 10th and last leaf, sign. α 10, the concluding sentence is thus :

Χορ. Ζάοις ἀλότως εὐδαλῆς εὐκαρτίης ,
Εἴς λυκάβαντας μέτωι πεπληρωμένους .
Ἀνδ' ἄντες ἔλθεις ἀγγυλος πεποιημένοι.
Καὶ τὸν φόνον πρόσφηναι ἡμῖν τοῦ φέρον.
Ἡ' ἔη γὰρ εἶδεν πᾶν πεποιμένον τίλοις,
Εἴ' ἰαχρὸς ἄρτι καὶ καλῶς ἡνυμένον.

ΤΕΛΟΣ.

This description, of so extraordinary a rarity in Greek printing, will be found more copious than any which has preceded it. As Renouard properly observes, the impression is entirely destitute of typographical ornament, whether of capital initials, or otherwise. The present is a fair sound copy; in old red morocco binding. It belonged formerly to Mr. George Mason; who considered it to be unique.

700. GASPARINUS PERGAMENSIS. *Without Name of Printer, Place, or Date.* Folio.

At the first glance of this book, we recognise what we should consider to be the printing of *Adam de Ambergau*, or rather of *Florentius de Argentina*; see vol. ii. p. 322; but a perusal of the colophon convinces us of the contrary. This impression has been overlooked by all the French bibliographers, since no account of it will be found in Panzer's *Anal. Typog.* vol. ii. p. 269; and vol. iv. p. 132, 395. It is evidently not a production of the press of Gering, Crantz, and Friburger; however the prefatory epistle of Fichetus, according to the entire extract of it by Chevillier, p. 40-1, is precisely the same as that incorporated in the impression of Gering, &c. It may follow, therefore, that this edition is only a copy of some previous Parisian impression: but it may no less follow, that *all* the Parisian impressions are reprints of some ancient one executed in Germany; since we find this passage, about the middle of the prefatory epistle;

. Nam preter
alias complures litterarum grauiiores iacturas hūc etiam
acceperūt ut librariorum uiciis effecte pene barbare
uideant. At uero maxime lector hanc pestem tua prouidētia
tandem eliminari procū a parisiorum luteria.*
Etenim quos ad hūc urbem e tua germania librariorum
asciuiſti q̄ emendatos libros ad exemplaria reddunt
Idq; tute macto studio conaris. ut ne ullum qdem
opus ab illis prius exprimatur q̄ sit a te coactis exem-
plaribus multis castigatū litura multa &c.

The reader may draw his own conclusion. Nor will it follow, because Lapidanus was at the head of the Sorbonne Academy, that he should not have superintended the printing of the edition under description. The colophon seems to bear this meaning. We proceed to a brief, yet perspicuous, description.

The reverse of the first leaf is occupied by the prefatory epistle just mentioned, which has this prefix:

* Sic.

GVILLERMVS FICHETVS parisiensis theologus
doctor Ioanni lapidano sorbonensis scole priori salutem

On the recto of the ensuing leaf is this title to the text of the epistles of Gasparinus Pergamensis:

GASPARINI PERGAMENSIS CLARISSIMI
oratoris epistolarum liber feliciter incipit

There are no prefixes to the several epistles, but to each is a small initial letter, to be enlarged or beautified by the illuminator. The signatures are very uncommon: being printed at right angles with the text — or running perpendicularly up, from the bottom line. In the whole, g v, in eights. On the reverse of g v, is this colophon:

Finit Gasparini pgamensis oratoris clarissimi
suauiissimarū epistolarū opus per Iohannem lapidanum
sorbonensis priorē multis uigiliis ex corrupto itegrum
effectū, ingeniosa arte ipressoria in lucem redactum.

There are neither numerals nor catchwords. The present is a fair sound copy of this estimable impression: bound in dark green calf, with gilt leaves.

701. GERSON (IOANNES). OPUSCULA VARIA.
(Apparently printed by *Ulric Zel.*) *Without*
Place or Date. Quarto.

The volume under description, hardly to be exceeded for its beautiful condition, is a fit companion to that containing the various *Opuscula* of St. AUSTIN noticed at pages 178, 183, &c. of the first volume of this work; although it may not, upon the whole, contain treatises of such bibliographical interest. That *Ulric Zel* was the printer of each treatise, there can be no reasonable doubt. I shall proceed therefore to describe these tracts of Gerson, briefly but particularly, in the order in which they are bound in the present volume.

1. DE PERCEPTIS DECALOGI, &c.

On the recto of the first leaf is this title :

**Incipit opusculū triptitū de
preceptis decalogi De clusioē
et de arte moriēdi. p eximū sa
cre theologie p̄fessorez Magi
strū iohānem gerson alme vni
uersitatis p̄siciens Cācellariū**

A full page has 27 lines. On the recto of fol. 30, and last, we read

**Explicit opusculū triptitū de p̄ceptis
decalogi. de confessione et de arte moriēdi
Editū p eximū sacre teologie p̄fessorez Ma
gistrum Joh'em gerson alme vniuersitatis
parisiēsi Cancellarium**

II. ALPHABETUM DIVINI AMORIS, &c.

On the recto of the first leaf we have the ensuing title :

**d honorem omnipotentis dei. ali
quos modos et vias pro eleua
tione mentis in deum. ppono
cōscribere. &c.**

What is rather singular, a full page contains 31 lines ; and the lines are somewhat longer than usual. On the reverse of fol. 28, it is thus :

**Explicit. Alphabetū diuini amoris. de ele
uacōe mentis in deū. venerabil' m̄gri Joh'.
Gerson. Cancellarij parisiēsi.**

III. DE DIVERSIS MATERIIS MORALIBUS, &c.

The recto of the first leaf presents us with the following prefix :

**Incipit prologus sup clusioēs
de diuersis materijs moralibus
vtilēs valde posite p m̄grm iohā**

nē gerson. doctore theologie exi-
miū ac. Cancellariū parisiensem

A full page has 27 lines. The reverse of fol. 38, and last, has this sub-
scription :

Explicit conclusiones de diuersis ma-
terijs moralibz vtilēs valde posite per
magrū Johēn gerson doctorem theo-
logie eximium ac cancellariū ecclesie
beate marie parisiēn

IV. DE PASSIONIBUS ANIMÆ.

The recto commences thus :

Incipit tractatus nobilis de passioibz
aīe. venerabilis magistri Joh' gerson.

A full page has 27 lines. On the recto of fol. 26, and last, we read

Explicit tractatus notabilis de passio-
bus aīe. Editus a magro iohāne gersō
cācellario parisiensi nemō profectore
sacre theologie

V. DE MODO VIVENDI, &c.

On the recto :

Incipit tractatulus bon⁹ eiusdē
de modo viuendi omniū fidelīū

On the reverse of the 4th leaf :

Explicit regule pulchre eiusdem de
modo viuendi omniū fidelium

A full page has 27 lines

VI. DE POLLUTIONE NOCTURNA

This strange performance commences thus : on the recto of the first
leaf —

Incipit Tractatus venerabil' Mgri Joh' Gerson cancellarij parisiensi tractans de pollucōe nocturna. an impediāt celebrātem vel non.

Ubitatū est apud me frequēter
 ⁊ diu p̄sertim post susceptū sacer
 dotiū. si quis nocturno pollutus
 sōpno a celebrādo missam celsa
 re deberet. Eruptus sū simili multos p̄sertim
 religiosos. ⁊ nouissimē. quosdā pre cet'is tali
 dubitacōis nō parū turbatos. &c.

The colophon, or subscription, on the reverse of the 15th and last leaf, is as follows :

Explicit Tractatus venerabil' Mgri Joh' Gerson. de pollucōe nocturna. An impediāt celebrantem / An non /

As usual, a full page has 27 lines. With this treatise probably the ensuing one was originally printed.

VII. DE COGNITIONE CASTITATIS ET POLLUTIONIBUS DIURNIS.

The prefix is thus :

Incipit tractatus venerabil' mgri Joh' Gerson. Cancellarij pisiē. de cognicōe castitatis. ⁊ pollucōnibz diurnis.

On the recto of the 14th and last leaf, we read the following subscription:

Explicit tractatus venerabilis mgri Joh' is gerson. de pollucōibz diurnis.

The last tract in this extraordinary little volume may be thus summarily described :

VIII. FORMA ABSOLUTIONIS SACRAMENTALIS

VOL. III.

X X

The prefix is as follows :

**Incipit forma absolucōis sacramētal'
eiusdem M̃gri Joh' Gerson.**

A full page has 27 lines. Only 3 leaves. On the recto of the third :

**Explicit forma absolucōis sacramental' be
nerabil' M̃gri Joh' Gerson. Deo Haug.**

There can be little doubt but that the preceding beautiful specimens of the early printing of Zel's press, are *EDITIONES PRINCIPES* of the several works described. The pieces from the same author, and executed in the same manner, are almost endless. The foregoing are elegantly bound in one volume ; blue morocco.

**702. GESTA CHRISTI. Without Name of Printer,
Place, or Date. Folio.**

This very curious specimen of barbarous printing was in the library of the late Bishop of Ely ; and, in conversation with his Lordship upon it, I remember to have wholly differed from him in respect to the time and printer of it. This difference of opinion still exists between the present Noble Owner of it and myself :—although Lord Spencer gives only a conditional assent to the probability of its having been printed by Peter Drach, at Spire. Panzer, vol. iii. p. 30, n°. 71, has an exclusive reference to *Laire's Index Libror.* vol. i. p. 137 : but in asserting that this treatise is printed in the Gothic character ['Char. [Goth.] eodem.'] it is clear that Laire never saw it ; since the type is decidedly Roman, and similar to that of an edition of the *Meditations of John de Turrecremata*, of the date of 1472, (but not by Drach) mentioned in the ensuing pages. The following is a fac-simile of the commencement of it :

Incipiunt gesta Christi

**In p̃ncipio erat verbū. et verbū
erat apud deū. et deuserat ver:
bum Cum aut per verbū om̃ia**

Laire has a good description of it, and refers to a more extended one by Schoepflin, in the *Mém. des Inscriptions*, &c. vol. xiv.; but when the former says that the Louvenic copy was bound with the forementioned edition of the '*Meditationes Ioannis de Turrecremata*,' printed in 1472, and would lead us to conclude that the '*Gesta*' is of the same date, he appears to me to have committed two errors:—first, there is no *Spire* edition of *I. de Turrecremata*, of the date of 1472, but an *Augsbourg* edition of the same date—printed by Schusler—which I have seen: and, secondly, the tract under description has *signatures*; which makes it barely possible to have been executed in 1472. In the third place, I incline strongly to think that this work was published *before* any thing which ever came from the press of Drach; and lastly, the type of it is wholly dissimilar to the close and elegant Gothic character of the latter printer, in the *Breydenbach* of 1490. We may be brief but particular in the description of it.

This tract, of only 11 leaves and a half, is executed in double columns, with 32 lines in a full column. At top of the first column, on the recto of a ii, we read according to the preceding fac-simile. There are no other head-titles throughout the treatise. On the recto of b. i:

Nno vero tercio facta sūt
 encenia iherosolimis. et hyems
 erat. Et ambulabat ihesus in tē
 plo in portico salomonis. vbi ait
 iudeis Ego & pater vnū sumus
 eo q̄ dixerant ei quo vsq; aīas
 nrās tollis Sustulerūt ergo la-
 pides vt iacerent in eum. & ex-
 iuit de manibus eorum Ioh.' x.

The reverse of the 11th leaf, as Laire justly observes, has 15 long lines; beneath which is this subscription:

Expliciūt Gesta Cristi

But the present copy has the perpendicular half of another leaf; being a table, or rubric, of 32 lines, in one column; at top of which we read:

Incipiunt sermones de sanctis

The edge of this half leaf has never been cut, and this appendage was purposely intended by the printer. Each signature has 6 leaves, if we allow a blank leaf to a l. A sound and desirable copy; in dark calf binding, gilt leaves.

703. GESTA ROMANORUM. *Without Name of Printer, Place, or Date.* Folio.

EDITIO PRINCEPS. The curious and entertaining subject, of which this volume treats, has been well nigh exhausted by my friend Mr. Douce, in his *Illustrations of Shakspeare and of Ancient Manners*; and I can easily conceive how highly he would be gratified by the possession of a copy, so fine and fair throughout, as is the one under description. That it is the first edition—and 'certainly printed with the types used by Ulric Zell'—(as Mr. Douce intimates) there can be no doubt; but the same learned authority has not probably assigned to it so early a date as it seems to claim,—when he observes that it was printed 'about the year 1475.' I incline to think that it was executed about the year 1472; as we discover in it the same large lower-case type which Zel frequently introduced into the prefixes of the early pieces of St. Austin and Gerson; described in the present and first volume of this work. As such, it is a curious typographical performance; and probably unique of its kind. The supposed edition by I. de Westphalia, of the date of 1473, is (as Mr. Douce seems to infer) purely chimerical.

The impression under description is printed in double columns, in a large bold lower-case Gothic type; a full column having 36 lines. On the recto of the first leaf, above the first column, we read this prefix:

Et gestis romanoꝝ hysto
rie nobiles: de vitijs virtutibus
qꝫ tractates. cū applicacōibꝫ
moralizatis ⁊ mysticis: Incipi
unt feliciter.

There are head-titles, and designations of chapters; but neither numerals, signatures, nor catchwords. On the reverse of folio 159, at the bottom of the first column, is the colophon—thus:

Ex gestis rōnōꝝ tū plu
rib applicatis historijs:
de vtiutib⁹ ⁊ vitijs misti-
ce ad intellectū trāsump-
tis Recollectorij finis est
feliciter .:. .: .:

Itus. Deo

An alphabetical table, on the 10 following leaves, terminates the impression; on the recto of the last of which, beneath the second column, we read this subscription:

Explicit tabula.

Consult Mr. Douce's *Illustrations of Shakspeare*, &c. vol. II. p. 335-428. The copy in the British Museum, according to the same authority, is imperfect. The present beautiful one is bound in old foreign green morocco binding.

704. GRATIANUS. DECRETUM CUM APPARATU.
Printed by Eggesteyn. Strasbourg. 1471. Folio.

EDITIO PRINCIPIS. This is not only the first impression of the Decretal of Gratian, with the commentary (or apparatus) of Bartholomæus Brixiensis, but it is the first book which presents us with the city of Strasbourg, the name of the printer, and the date, incorporated in one colophon: not, however, as Panzer properly subjoins, (and as every typographical antiquary knows) but that there were books printed at Strasbourg before this period; and that Eggesteyn himself had even published works previous to this edition of Gratian. The volume before us, when not divided into parts, is of such enormous dimensions, that one cannot help giving Schwarz credit for his scepticism in doubting whether a second edition of a work, so immense, could have been put forth by the same printer in the subsequent year!—yet Laire and Meusel have satisfactorily proved that an absolute reimpression of the whole work did appear, by Eggesteyn, in the year 1472. See the *Index Libror.* vol. I. p. 276, and Panzer's *Annot. Typog.* vol. IV. p. 220; also the *Findic. Typog.* p. 44. The larger Gothic type, with which this work is printed, resembles that of which a fac-simile is given at

page 314 of vol. i. of this work: the smaller type (as Panzer correctly observes) is like that of Conrad Fyner—but of a preferable form and execution.

The copy under description is divided into three parts. The first leaf of the text presents us with this prefix, printed in red:

**In nomine sancte et individue
trinitatis Incipit concordia di-
scordantium Canonum . Ac pri-
mum de iure constitutionis na-
ture humane . Rubrica .**

There is, in the first page of this copy, the *ground work* of a very large illuminated letter, in which appears the whole length of some sacred character; but of which the superficies, or coloured face, is entirely destroyed or taken off—leaving, however, a decided indentation to shew of what nature the figure was. There are some pages in this impression which have only a small portion of the commentary, and some are entirely without it. On the reverse of the last leaf of the third part, we read this colophon; printed in red, in the largest lower-case letter:

**Presens Gratiani decretum una cū apparatu Bartho .
Brixii in suis distinctionibz causis et cōsecrationibz
bene visū et correctū . Artificiosa adinūcōnis impri-
mendi abs qz vlla calami exaratione sic effigiātū . et ad
laudem offiipotētis dei est cōsumatū Per venerabilem virū
Heinricū Eggesteyn. actiū liberaliū magistrum ciuem
inclite ciuitatis Argentini . Anno dñi . M^o.cccc.^o lxxj.^o**

There are neither numerals, signatures, nor catchwords. My friend Mr. Bolland possesses a noble copy of this impression, (in its ancient oak-cover binding) having the capital initials rather tastefully illuminated. The present is a sound and most desirable copy, bound in three volumes, in russia binding.

705. GREGORIUS. REGULÆ PASTORALES. *Apparently printed by Ulric Zel. Without Place or Date. Quarto.*

This is probably the EDITIO PRINCEPS of the work. A full page has 27 lines, and the impression contains 103 leaves; without numerals, signatures, or catchwords. The prefix is thus:

**Incipit lib' Regule pastoral' Gregorij Pape
ad Johānē Archiep'm Hauknese Prologo**

There are designations of the chapters, both by words and arabic numerals. On the reverse of the last leaf, beneath 10 lines of text, we read this subscription:

**Explicit liber Regule pastoral' Gregorij Pa
pe ad Johānem Archiep'm Hauknensem.***

The present is a fair sound copy, elegantly bound in dark red-stained morocco.

706. GREGORIUS IX. PAPA. DECRETALES. *Printed by Schoiffer. Mentz. 1479. Folio.*

We have here another specimen of one of those extraordinary volumes, connected with the early Papal Decretals, which the ancient printers seem to have been so zealous in publishing, and for which the demand was probably proportionably great. Like the Decretals of Popes Boniface and Clement, the text is printed in a large, and the commentary in a small, type; but this latter is the middle-size type of the first Mentz press, and was rarely introduced by Schoiffer. On the recto of the first leaf, the text commences thus—the first two lines being in red:

**Incipit noua compilatio decre-
talium gregorij. ix.
gregorius ep's seruis
seruorū dei dilectis fili
is doctorib; ⁊ scolari**

* Sic.

On the recto of the 304th and last leaf—printed in red, and in the largest size type—we read a very copious colophon; the whole of which will be found in Wüdtwein, p. 120. All that is necessary here to extract is as follows:

**Domini nři ihesu xpi ananitate anno M.cccc.
lxxix. mensis marcij idus sexto.**

**felicitet finit debito
cū apparatu decretales gregoriane, omniū reuera
hijl' p̄s testimonium perhibentibz correctissime!
petro schoiffer de gernshheim cuius armis signatur
auctore cūtipotētis agēte grā cui phēnis honor
et gloria Amen.**

The shields, in red, are beneath. The present may be called a magnificent copy; in old French calf binding, with gilt leaves.

**707. GRUNPECK. TRACTATUS DE PESTILENTIALI
SCORRA, &c. Apparently printed by Boettiger,
at Leipsic. Without Place or Date. Quarto.**

This is evidently a very different impression from that of which Braun has so copious a description, in his *Not. Hist. Lit.* pt. ii. p. 8; as it is, in all probability, the production of the press of Boettiger at Leipsic, although Leichius has failed to notice it. The title, on the recto of the first leaf, is thus:

**Tractatus de pestilentiali Scorra siue mala de
Franzoz Originem. Remediaqz eiusdem continens.
cōpilatus a venerabili viro Magistro Joseph Grun
peck de Durchhausen. super carmina quedam
Sebastiani Brant vtriusqz iuris professoris.**

The address of Grunpeck begins on the reverse of this leaf, and is dated Augsbourg, November, 1496. The verses of Brant immediately

succeed—on a ij recto. In the whole, 12 leaves; on a and b in sixes. On the reverse of the 12th leaf are 10 verses entitled

Querimonia Quentagrici.

The present fair copy is in calf binding, with gilt leaves.

**708. GUAYNERIUS. DE ÆGRITUDINIBUS CAPITIS
ET PASSIONIBUS STOMACHI. Without Name of
Printer, Place, or Date. Folio.**

This impression is executed in a small close Gothic type, which may easily be attributed to the press of Planck; but it is less proportionate and elegant. It is uniformly printed in double columns; having prefixes, in a larger type, to the several chapters. There are neither numerals, signatures, nor catchwords; and a full column contains 41 lines. On the reverse of fol. 116 and last, is this subscription:

Aus Deo.

A tall and desirable copy (formerly Mr. Wodhull's) in russia binding.

**709. GUIDO DE COLUMNA. HISTORIA TROJANA.
Printed by Ther Hurnen. Cologne. 1477.
Quarto.**

On the recto of A i:

**Incipit tabula circa libros et capitula historie
tropane :-**

This table comprehends 3 pages. On the reverse of the 2nd leaf is a brief biography of Nimrod, 'the first king of the world, who begot eight sons in the city of Babylon.' The prefix to the prologue bespeaks our favour in behalf of the historian's veracity, thus:

VOL. III.

Y Y

Presens liber explicans hystoriam Tropanā a Stup done de columnyna melsaī prolapse est cōpositus. qui ne dum in presenti hystoriam mudam describit verūciāz ad dicionēs pulcherrimas pro documētis hincinde in locis illis competentibus eidem interserit. Cuius sic prologus feliciter Incipit :-

The signatures extend to T, inclusively, in eights. On the reverse of T viij. is the colophon :

Destructionis igitur trope hystoria feliciter explicit. que per me Arnoldum thet hurnē Colonie cōmorantez foret impressa diligētīq; attentōne correctā sine ei⁹ emar gente Anno domini. M̄.cccc.lxxvij. die p̄ultima mensis Nouēbris Ad cuius rei euidentiam hic infra p̄p̄riā imp̄l̄si signetum :-

The device, as at page 320 ante, is below; but printed in black. Colonna's work, according to Fabricius, (*Bibl. Med. et Inf. Œtatis*, vol. iii. lib. vii. p. 383, edit. 1734) was written in Latin in the year 1287. A French MS. version, on the authority of Lydgate's prologue to his poem of the *Troie Book*, existed soon after the year 1300. It was quickly translated into other languages; and the annals of printing in the XVth century supply us with three Dutch, two German, eight French, and two Italian, editions. At the beginning of the XVIth century appeared two Spanish translations, by Petro Nunnex Delgado, in 1512-19, folio. *Typographical Antiquities*, vol. i. p. 10. Panzer refers only to Maistaire and Schwarz. *Annal. Typog.* vol. i. p. 281. This is a soiled but sound copy; in dark calf binding, with gilt leaves.

**710. GUIDO DE MONTE ROCHERII. MANIPULUS
CURATORUM. Printed by Felix Balligault.
Paris. 1493. Quarto.**

The first page of this very elegant impression, of one of the most popular works at the close of the XVth century, presents us with the following tasteful title :

Manipulus curatorum.

The reverse is blank. A more particular title, with the prefatory epistle of the author, begins on the recto of the ensuing leaf, a 2. The folios are regularly numbered as far as fol. xc — when, on the commencement of a table, of only 4 pages, they cease to be so designated. On the recto of this last leaf, n iv, we have the ensuing colophon :

Celeberrimi viri domini Guidonis de monte rocherij
liber qui Manipulus curatorum inscribitur: una
cum tabula eiusdem finit feliciter. Exaratusq; parisijs.
per felicem balligault ex die. xviij. Junij. M.CCCC.
xcij.

The reader may consult our *Typographical Antiquities*, vol. ii. p. 99, to see how popular this work formerly was in our own country. The present copy is in dark calf binding; and was deposited in this library by the kindness of my friend the Reverend Mr. M'Neill.

711. HISTORIA SANCTÆ CRUCIS. Belgicè. *Printed by Veldener. Culemborg. 1483. Quarto.*

I may safely promise the curious reader no small amusement in the description of the volume before us. The materials are equally abundant and interesting; and it will be my own fault if the mode of putting them together be not productive of information as well as of entertainment. In this strange 'HISTORY OF THE HOLY CROSS,' we see a specimen of some of those numerous publications in the XVth century, which, accompanied with a great number of cuts, rendered the characters and events recorded in Scripture, by degrees familiar to the minds of youth. We have here a small quarto, of only 33 leaves, upon each of the pages of which a wood-cut and a stanza of Dutch poetry are impressed: precisely similar, in form, to those publications which are now put into the hands of young people. The antiquary, however, views these rude specimens of ancient printing and engraving, with very different sensations from those with which they were originally considered; and we now treasure as a precious relic, that which was formerly treated as a common toy.

This interesting and exceedingly scarce work has been noticed by both the Crevennas and by Heineken. However copious and particular may be the descriptions of it in the *Bibl. Crevenn.* vol. i. p. 36, edit. 1775, and vol. i. p. 45, edit. 1789—*Idée Générale*, &c. p. 461, note—we may be yet more full and particular. The graphic embellishments or fac-similes of the cuts, are peculiar to the present description. Let us first trace the descent (if the language of genealogy may be here applied) of the copy under consideration. Heineken tells us, that he saw this copy at Wilna, at Mr. Gockinga's; who bought it at a sale at the Hague, in 1768; where, with an edition of the Apocalypse, and bound with the *Speculum Salvationis*, by the same printer, the articles were described as '*Different Histories of the Bible and other Subjects.*' It should seem that Gockinga had the copy bound in its present manner; for Crevenna tells us, that he 'came into the possession of it from Gockinga, and that it is in good condition, and bound in red morocco, with gilt upon the sides and back.' At the sale of the Crevenna books, in 1789, it was sold for only 60 florins; and was afterwards in the collection of the Marquis of Donegall, upon the sale of whose library it came to

its present situation. All the prints are coloured in the manner of the time; and the copy, throughout, is sound and desirable.

We will next say a few words about the printer, *Veldener*; who appears to have been a great favourite with Heineken. This latter bibliographer is probably not quite accurate in his account of the typographical labours of Veldener. He first says, that the *Fasciculus Temporum* of 1476, by Veldener, exhibits his earliest efforts of the art of engraving; and, afterwards, that these engravings first appear in the *Fasciculus* of 1474: *Idée*, &c. p. 169, 459. Heineken thinks that Veldener learnt his art at Cologne, and from thence came to Louvain in 1474: he afterwards established himself at Utrecht, and latterly at Culemborg—where the volume under description was printed and published. We have already seen that Ther Hoernen put forth a few wood-cuts in the *Fasciculus* of 1474; see p. 318 ante: but I cannot speak with certain knowledge of the engravings of Veldener, at Louvain, in the same year. That Veldener was extremely fond of decorative printing and engraving, we have his own express evidence, in the colophon of the *Formule Epistolares*, published by him at Louvain in 1476; and which may be seen extracted in Heineken, and in the *Dict. Bibliogr. Choisi* of Santander, vol. i. p. 322, note. His taste, however, was of a very moderate kind; as his *Speculum Humane Salvationis*, in German, of the same year—and the present work—sufficiently demonstrate: and we are by no means disposed to express ‘our astonishment,’ with Crevenna, that Gockinga should pronounce the cuts of this work ‘comme des choses grossieres et informes!’ The reader has here an opportunity of judging for himself; as the ensuing fac-similes are really what they profess to be.

We come now, in the third place, to make good our promise of being ‘copious and interesting’ in the description of the volume itself. By the kind and effectual aid of my friend Mr. R. W. Wade, (to whom I have been already indebted for a poetical version of the colophon of the Bamberg book, described at p. 94-100, of vol. i. of this work) I am enabled to gratify the reader with a literal and faithful translation, in verse, (purposely executed) in the manner of Sternhold and Hopkins, of each stanza of the original: and I will be free to declare, that, although my friend call it ‘very strange stuff,’ the success of his version is complete. There are signatures throughout the impression, running thus: in a ten, and b, c, and d, in eights. A blank leaf forms d viij. The recto of a i is blank. On the reverse of it we have the first cut, with the first stanza beneath. This cut represents Adam and Seth in earnest

conversation; Adam holding a spade in his right hand. Beneath every cut there is a stanza of four verses. Each stanza shall be given as faithfully as it can be discerned in the original—parts of words being in some places defaced.

1.

Seth lieve sone wilt my wel verstaen
 Totten paradise soe sult ghi gaen
 Ende daer sult ghi den enghel braghen
 Wanneer dat eynden tellen mijn claghen

2.

Hier gheeft hem die enghel drpe grepen claer
 Die sal hi begraueu met sinen vader
 Daer of sal wassen enen boeme goet
 Da . . . Cristus aen sal storten sijn bloet

1.

My dear son Seth mind what I say,
 To Paradise now go thy way;
 Where thou shalt of the angel ask
 When I shall end my earthly task.

2.

To him three seeds the angel gave,
 To bury in his father's grave;
 From which a goodly tree shall spread,
 And Christ thereon his blood shall shed.



3.

Hier begraet seth sinen vaer
 Ende hi neem die drpe grepen claer
 Ende hi heeftse onder sijn tonghe ghelept
 Als hem die enghel hadde ghelept

3.

Here Seth his father lays in grave ;
 And those three seeds the angel gave,
 Under his tongue he has them laid,
 According as the angel said.

4.

Hier sijn nu ghetwassen drie roeden claer
 Ut adams graf ende was seths vader
 Ende die sijn daer bliuen staen
 Tot datse moyses van daer heeft ghedaen

5.

Hier rustet moyses in waren talen
 Met ten kinderen van ysrahel in enen dale
 Daer soe siet hi staen
 Weneuen drie ro

6.

Hier hebben si den berch sion gheuonden
 Ende si murmureerden ten seluen stonden
 Ende si seiden daer al openbaer
 Als dat dat water seer bitter waer

4.

Here the three seeds the angel gave
 Rise in three twigs from Adam's grave ;
 And they in that same place did stay,
 Till Moses carried them away.

5.

Here Moses rests, 'tis a true tale,
 With Israel's children in a vale ;
 He there sees stand
 Together with . . . three

6.

Here have they fair Mount Sion found,
 Whereat they murmured all around ;
 And there did openly declare,
 Those waters very bitter were.

7.

Hier doet den enghel moeples verstaen
 Dat hi die roeden soude slaen
 In dat water dat zeer bitter was
 Dat is ghetworden soet als ic las

8.

Hier heeft moeples affonder saghen
 Die roeden int water gheslaghen
 Ende hi toechse daer weer
 Ende dancte god onsen heer

9.

Hier heeft moeples die roeden gheplant
 In dat rijke van moab nae onsen verstant
 Daer soe sijn si bliuen staen
 Tot datse dauid van daer heeft ghedaen

7.

The angel doth to Moses shew,
 That he these three good trees should throw,
 And o'er those bitter waters spread,
 Which then grew sweet, as I have read.

8.

Here Moses hath the trees cut down,
 And them into the water thrown;
 And took them thence again away,
 And unto God did homage pay.

9.

Here Moses, as we understand,
 Doth plant the trees in Moab's land;
 And they in that same place did stay
 Till David carried them away.

10.

Hier coemt die enghel wiſt my verſtaen
Tot den coninck dauid ghegaen
Ende hi heeft hem binnen dyen daghen
Die roeden tot iheruſalem doen draghen

11.

Hier treet dauid die roeden goet
Alter aerden des ſijt wel broet
Ende hi heeſter die ſieken mede gheraect
Ende ſi ſijn van allen ſieken gheſont ghemaect

• 12.

Hier coemt dauid nae mijn verſtaen
Een groot heer teghens gheghaen
Die was metter lazarien beuaen
Hi wert gheſont doet ons die ſcriſte verſtaen

10.

The angel, you ſhall underſtand,
Is now come to King David's land ;
And in three days he makes the king
To Jeruſalem the three trees bring.

11.

Here from the earth theſe good trees three
King David takes, as you may ſee ;
And with them he the ſick did cure,
Of every ill they did endure.

12.

To David, as I underſtand,
Here comes a noble of that land,
Who was o'er-run with leproſy,
And cured, as we in Scripture ſee.

13.

Hier coemt dauid metten roeden goet
 Ende hem comen drpe swarte mannen te moet
 Hi raectese met die roeden saen
 Ende doen soe worden si wit ghedaen

14.

Hier brengse dauid seer haestelijck
 Tot iherusalem die roeden oetmoedelijck
 Oec soe moechdi claerliken weten
 Dat hyse in sijn eyghen hof heeft ghesteken.

15.

Hier sijn die roeden binnen cenre nacht
 Al met die goods hulpe ende cracht
 Des wilt doch claerliken nemen goem
 Ende is gheworden enen sconen boem

13.

Here David comes, and brings the trees,
 And soon three swarthy men he sees ;
 Whom he with the three trees doth smite,
 And they from black are turned to white.

14.

Here, in great haste, David the King
 The trees doth to Jerus'lem bring ;
 And plants them, I would have you know,
 That they within his court might grow.

15.

Here have these trees, within one night,
 By God Almighty's help and might,
 United, as you plainly see,
 And are become one beauteous tree.

16.

Hier doet dauid ter selver bren
Sijn hof baste ende wel bemueren
Oeck suldi dat claerliken verstaen
Dat hi hier sijn ghebet heeft ghedaen

17.

Hier heeft dauid wildijt wel verstaen
Om den boem dertich ringhen doen slaen
Si waren oec van saueren mede
Oec doet hi sijn ghebet ter seluer stede.

16.

King David here his garden all
Has well secured by a wall ;
And plainly I to you declare,
He in this place knelt down in prayer.

17.

Here David, you may plainly see,
With thirty rings surrounds the tree,
And they were all of sapphire made,
And there again he also pray'd.



18.

Hier coemt salomon dauts sone
 Ende hi sal tpmmeren gode inden throne
 Enen tempel scoen ende goet
 Ende hi doet offhouden den boeme soet

18.

Here Solomon, King David's son,
 By whom to God upon the throne
 A temple fair shall builded be,
 Comes, and cuts down this goodly tree.



19.

Hier gaen si meten ende merken
 Om den boem te legghen in den wercken
 Si hebben ghemeten ende ghepast
 Om in den tempel te legghen vast.

19.

They here proceed to mete and mark
 The tree, to use it in the work ;
 And they have framed and measur'd it,
 To make it for the temple fit.



20.

Hier brengen si dit hout te werck
 Ende het is te cort nae horen merck
 Of het is ghetworden alte lanch
 Het bleef vten werck teghens haren danck

20.

Here bring they now the wood to use,
 But, found too short, they it refuse;
 Or else too long, they're baffled still,
 And leave it out against their will.

21.

Hier leyt dat hout inden tempel
 Ende daer soe quam een vrouken simpel
 Ende si is op dat hout gheseten daer
 Si verbrande haer clederen dat is waer.

22.

Hier coemt een prophetisse als ic verstaet
 Ende si was gheheten sibilla
 Si propheteerde al openbaer
 Dat xpristus soude hanghen in dat houte daer

23.

Hier omme soe moechbi voer waer weten
 Als dat die ioden sibilla hebben ghesmeten
 Ende si hebben haer sulcken noot ghedaen
 Dat si daer van die doot heeft ontsaen

21.

This wood is in the temple-laid,
 And now there comes a simple maid,
 And on the wood she sits her down,
 Which having done, it burns her gown.

22.

A prophetess, I find, here came,
 Who Sybilla was called by name ;
 And openly she prophesied
 Christ on it should be crucified.

23.

Wherefore the truth I'd have you know,
 The Jews the Sybil punished so ;
 And tortured in such cruel wise,
 That by the means thereof she dies.

24.

Hier hebben die ioden suldi verstaen
 Dit hout ouer een ruiuer ghedaen
 Claerlijcken soe selbiit verstaen
 Om dat men daer ouer soude gaen

25.

Hier coemt als wy verstaen
 Die coninghinne van saba ghegaen
 Ende si maecte hoer haruoet
 Seneuen den houte dat si ouerwoet

26.

Hier coemt van saba die coninghinne claer
 Ende si berispede salomon al openbaer
 Wpe dat hem maecte alsoe stout
 Dat hi ouer een ruiere leyde dat hout

24.

Here did the Jews, as now I shew,
 The wood across a river throw,
 To the intent that men thereby
 Might pass across the river dry.

25.

Here comes, as you may understand,
 The queen who rules o'er Saba's land ;
 And barefoot by the side she past
 O' the wood that o'er the stream was cast.

26.

The queen of Saba here you see
 Reproves king Solomon openly ;
 And asks how he so bold could be
 Over a river to lay that tree.

27.

Hier doet salomon die coninck
 Slaen menighen schonen rinck
 Van siluer ende van goude claer
 Ken dat hout daer xristus in williden openbaer

28.

Hier doet salomon af sonder saghen
 Dit hout in den tempel draghen
 Ende hi lietet bouen die dore legghen
 Ende alle man die moeste den houte ere segghen

29.

Hier coemt die derde coninck als ic las
 Daer salomon gheheten abpas
 Ende hi dede van den houte nemen daer
 Gout ende siluer dat is waer

27.

Behold here Solomon the king
 Hath placed many a curious ring,
 Of finest gold and silver made,
 On that wood on which Christ shall be laid.

28.

Here Solomon doth in pieces saw
 The wood, and to the temple draw;
 And o'er the gates he doth it lay,
 That men to it may homage pay.

29.

Here comes Abyas, as I read,
 Who third did Solomon succeed;
 And from the wood he took away
 The gold and silver: true I say.



30.

Hier comen die ioden ghegaen
 Ende si hebben dat hout uten tempel ghedaen
 Ende si hebben dat hout van deser werden
 Ghegrauen al onder die aerde

30.

The Jews are hither come in haste,
 And from the temple the wood have cast,
 And then this wood, of so much worth,
 Have buried deep beneath the earth.

31.

Hier toe hebben si nae vele daghen
 Een piscine laten grauen
 Daer men in soude wasschen wilt verstaen
 Die offerhande wert ghebaen

32.

Hier coemt die enghel alle daghen
 Al totter piscinen die is ghegrauen
 Wie dat naden enghel eerst te water quam
 Van allen siecken dat hi boet vernam

33.

Doe xpristus stont in pylatus huys
 Ghegefelt ende seer confus
 Doen is dat hout van groten louen
 Ghecomen totter piscinen boven

31.

Here, after many days were past,
 They make a bathing pool at last ;
 Where men to wash them might be laid,
 Who duly had their off'rings paid.

32.

Here comes the angel every day,
 Who at the pool some time doth stay ;
 And those, who after him first come,
 Relieved from all their pains, go home.

33.

When Christ to Pilate's house was brought,
 Alone he stood confused in thought ;
 That wood deserving highest praise
 Itself above the pool did raise.

34.

Hier hebben si ten seluen stonden
 Dit hout in dat water gheuonden
 Ende daer maecten si of een crups
 Dat xpristus droech seer confus

35.

Hier is xpristus metten crups gheladen
 Doet ons alre misdaden
 Daer aen soude hi betalen gaen
 Die scult die adam hadde ghedaen

36.

Hier hanghet xpristus aenden crups
 Belastet ende seer confus
 Ende heeft daer volbaen
 Die scult die adam hadde ghedaen

34.

Here have they in that self same stound,
 This wood within the water found,
 And there of it a cross they made,
 Which Christ did carry, sore dismay'd.

35.

Christ with the cross is loaded here,
 Which he for our misdeeds did bear;
 On it the penalty to pay
 Which, for his sins, on Adam lay.

36.

Here Christ upon the cross is laid,
 Blasphem'd, and scoff'd, and sore dismay'd;
 And there the penalty hath paid,
 Which God for sin on Adam laid.



37.

Daer stont dat heylighe cruyss
 Hier gheschpede den duuel groot concruss
 Want alle die ghene die beseten sijn
 Die worden verlost van hoerre pijn

37.

Behold the holy cross stands here,
 Which put the Devil in great fear ;
 For every one who stood around,
 Relief from all his ailments found.

38.

Hier omme soe waren die priesters quaet
 Ende si namen aen hoor seluen enen raet
 Dat si dat crups van groter werden
 Hebben ghegrauen onder die aerde

39.

Hier quam van romen helena
 Si was keiserinne als ic verstaet
 Om te weten die waerheyt
 Waer dit crups is ghelept

40.

Hier coemt helena ten seluen daghen
 Ende si beghint om dit crups te braghen
 Ende si ontboet die ioden allegaet
 Om te weten die waerheyt claer

38.

The priests were much displeas'd hereat,
 And when they had in council sat,
 Decreed this cross of highest worth
 Should buried be beneath the earth.

39.

The Empress Heleu now from Rome,
 I understand, is hither come ;
 In order to be certain made
 Where the true cross of Christ is laid.

40.

Helena, soon as she came here,
 Begins enquiry every where ;
 And asks of Jews both high and low,
 That she from them the truth may know.

41.

Hier heeft Helena iudas
 In enen put ghesleken als ic las
 Want si van hem woude weten daer
 Waer dat dat weerde cruyss ghelept waer

42.

Een eynde van seuen daghen
 Bestont iudas helena te braghen
 Of si hem woude den putte doon
 Hi soude haer wysen dat cruyss schoon

43.

Doe iudas quam tot deser stede
 Soe dede hi oetmoedelic sijn ghebede
 Doe seide hem die engel openbaer
 Dat daer dat cruyss ons heren waer

41.

Helena, here you see, thought fit
 To imprison Judas in a pit;
 Wishing to find out, by his aid,
 The place where the true cross was laid.

42.

Now having lain there seven days,
 Judas to Helen humbly prays,
 She from the pit will let him go,
 And he to her Christ's cross will shew:

43.

As soon as Judas was come here,
 He humbly offer'd up a prayer;
 To him the angel did declare,
 That the true cross of Christ was there.

44.

Hier arbejdet iudas al openbaer
 Om te vinden dat cruce daer
 Dat hi vant als die schrift belijt
 Oec vant hi die naghelen ter seluer tijt

45.

Hier coemt iudas metten cruce gaen
 Dat hi vonden heeft wilt verstaen
 Oec brent hi drie naghelen goet
 Ende hi gheesse der heylighen sijt des broet

46.

W en weten si niet al openbaer
 Welc dattet crups ons heren waer
 Soe namen si die twee cruen daer
 Ende si leydense op enen doden dat is waer

44.

Here Judas see, who labours hard
 To find the true cross of our Lord ;
 Which having found, as scripture tells,
 He at the same time found the nails.

45.

Now Judas, with the cross comes near,
 Which he had found, as you may hear ;
 And also with him brings nails three,
 To th' empress fair, as here you see.

46.

Now none of those who then stood there
 Which was the true cross could declare ;
 They therefore, of these crosses, two
 Laid on a dead man : it is true.

47.

Doe soe namen si ter selver stont
 Dat derde cruyss ende hi wert ghesont
 Aldus wisten si die waerheyt claer
 Als dat die cruyss ons heeren waer

48.*

Hier heeft helena dat cruyss ons heren
 In twee ghedeylt tot goods eren
 Dat een stuc heeft si tot iherusalem ghelaten
 Dat ander stuc namse mede hore straten

49.

Hier brenet si des siit seker ende broet
 Dat anderde stuc vanden cruce goet
 Constantino den keysler openbaer
 Si danete god van den hemel dat is waer

47

The third cross next they on him laid,
 When straightway he was living made ;
 And by this means they quickly knew,
 That this one was our Lord's cross true.

48.

Our Lord's cross here Helena takes,
 And in God's honour two halves makes :
 At Salem she one half doth lay,
 The other half she takes away.

49.

Here now, as we are truly taught;
 The remnant of the cross is brought ;
 And Constantine in public view
 Did thank the God of heav'n : 'tis true.

* The cuts above these two stanzas are transposed in the original—that belonging to 47 being over 48, and vice versa.

50.

Hier quam tot iherusalem gheuaren
 Een tyranne ouer veel iaren
 Ende hi nam dat weerde crups ons heren
 Ende hi dedet alte seer onteren

51.

Hier sit cosdras al openbaer
 In sinen throen ende seyt hi is duerbaer
 Oec heet hi dat crups die soen almen leest
 Ende die haen heet hi die heplighe gheest

52.

Hier quam nu al openbaer
 Een die eradius heet dat is waer
 Ende hi heeft enen strijt ghedaen
 Teghens den jonghen cosdre wilt my verstaen

50.

When many years were past, there came
 A tyrant to Jerusalem ;
 And took the good cross of our Lord,
 And it dishonour'd and abhorr'd.

51.

Here on his throne is Cosdras plac'd,
 And says he shall for ever last ;
 This cross he call'd the sun, we read,
 A cock was the holy ghost, he said.

52.

Here now comes forth to public view
 One, called Heraclius: 'tis true ;
 And he has fought a battle here
 Against young Cosdras, as you hear.

53.

Desen striit die is gheschiet
Op een brugge die danubien hiet
Daer god eraclius den seghe gan
Als dat hi den ionghen cosdre verwan

54.

Hier coemt dat volc wilt verstaen
Ende si sijn tot eraclium alle ghegaen
Ende si sijn ghecomen ionc ende out
Alte samen in eraclius ghetwout

55.

Hier coemt eraclius die keiser goet
Totten ouden cosdras dat sijt broet
Ende hi heeft hem te booren gheseyt
Of hi woude aennemen die kerstenheyt

53.

The place whereat occur'd this sight,
Was on a bridge, Danubius hight;
Such blessing God Heraclius gave,
That he young Cosdras made his slave.

54.

The people all, with one accord,
Here hail Heraclius as their lord;
And all are come, both young and old,
And in his service are enroll'd.

55.

Heraclius here, that Emperor good,
To Cosdras comes, 'tis understood;
And asks of him if he will be
Converted to Christianity.

56.

**Hier heeft heraclius des gheloeft
Den tyraune of gheslaghen dat hoeft
Hi ontfinc sijn loen dat verstraet
Dae sijn eyghen sonden ende misdaet**

56.

Heraclius here, as he had said,
Has stricken off the tyrant's head ;
Thus a just punishment succeeds
Of all his crimes and his misdeeds.

[For the convenience of arranging the next cut with its appropriate stanza, the present gap is unavoidably made.]



57.

Hier is als wy moghen verstaen
 Den ionghen cosdre kersten ghebaen
 Ende alle sijn volc des seker sijt
 Wert kersten seluer tiit

57.

Young Cosdras here is, as you see,
 Converted to Christianity ;
 On the same day his people too
 Become all Christians : it is true.

58.

Hier eraclius den ouden cosdre begraeft
 Den ionghen hi weder omme begaeft
 Ende hi gheeft hem weder alle gader
 Dat rijk dat toe plach te heren sinen vader

59.

Hier gaet eraclius met haesticheyt
 Ende neemt dat hout der heylicheyt
 Ende hi toech daer mede sonder oetmoet
 Tot iherusalem als ick verstoet

60.

Hier moechdi sien claerliick
 Dat die enghel sloet die poert sekerlijck
 Ende seide dat doer sin oetmoet
 Daer xpus in ghinc bloetheofst ende barboets

58.

Old Cosdras here, Heraclius, see
 Buries, and sets the young one free;
 And here he gives him altogether,
 The kingdom once held by his father.

59.

Heraclius goes with hasty pace
 And takes that wood of heav'nly grace;
 And carried it without delay
 To Jerusalem, as I've heard say.

60.

The gates you here may plainly see
 Shut by the angel certainly;
 Who said, that Christ should humbly go
 Bare-headed, and bare-footed, through.

61.

Hier maect hem met haesten groot
 Eraclius bloets hoeft ende veruoets
 Ende sijn ghetomen dat wel verstaet
 Oetmoedelijc tot iherusalem op die straet

62.

Hier coemt eraclius sekerlijck
 Totten tempel seer oetmoedelijck
 En si brent dat heplighe hout darre plach te staen
 Oetmoedelijck heeft hi sijn ghebet ghedaen

63.

Hier sijn coepluden in groter noot
 Ende si meenden hier te bliuen doot
 Si aenbeden dat heplighe crups oetmoedelic
 God die heeftse verloft sekerlic

61.

Heraclius now in haste draws near,
 Bare-footed, his head also bare ;
 And comes, as you may understand,
 And in Jerus'lem's street doth stand.

62.

Here comes Heraclius, you see,
 To' the temple with humility ;
 And brings the wood where used to stay,
 And with humility doth pray.

63.

Some merchants in distress here lie,
 Who think that they are near to die ;
 But humbly to the cross they pray,
 And quickly are reliev'd that day.

64.

Hier doen die coepluden openbaer
 Daer offerhande ten cruce claer
 Ich bidde god den hemelschen vaer
 Dat hi ons voer den duuel betwaer

64.

The merchants publicly here bring
 To the holy cross an offering.
 To God the king of heaven I pray,
 To keep the devil from us away.

We will conclude this very copious (and to some, perhaps, unnecessarily dilated) description, with a fac-simile of the original colophon, accompanied by its translation. The ensuing types have rather a strong resemblance to one of the founts of letter used by Machlins.

Dit is ghemaeckt in die goede stede van aulen
 boech Jne laer ons heren M. CCC. en lxxxij.
 opten seften daech van maerte by my ian veldener
G. B.

This book was printed in the good city of Culenburg,* in the year of our Lord 1483. the 6th day of March, by me Jan Veldener.

Praise to God.

The Noble Owner of this extraordinary volume may certainly congratulate himself on possessing, in it, no small acquisition to his stock of specimens of early wood engravings. In old red-morocco binding.

* In Guelderland, 12 miles south of Utrecht.

712. *HISTORIA DE INFANTULO (SIMONE). Printed by Gulldinbeck. Rome. 1475. Quarto.*

This is the FIRST EDITION of a small tract, of only 6 leaves, containing (as the opening of it informs us) 'an account of a transaction, which, from the time of the sufferings of our Lord, to our own, no age had ever heard its parallel'*.—The impression under description is so rare, that it has escaped both Laire and Audiffredi; although the latter, according to Panzer, has described it in his *Suppl.* p. 47—and we are hence desired to expunge what appears concerning an edition of the date of 1481, in the *Edit. Rom.* p. 245. Bologna Crevenna (from the sale of whose books the present copy was obtained) does not fail to notice the great rarity of the present edition: *Bibl. Creven.* vol. iv. p. 61. n°. 6009. See also Panzer, vol. ii. p. 461. I shall endeavour to give the reader some idea of the contents of this extraordinary 'History;' which, if it had not been put forth at the period when the barbarity is said to have been committed, might have excited much doubt of its truth. The prefix, on the recto of the first leaf, will detain us but a short time:

¶ De infantulo in ciuitate Tridentina p
Iudeos rapto atq; in vilipendium xpiane
religiōis post multas maximasq; trucidat
iones Anno Iubileo die Parasceue cru
delissime necato ac deinde in flumē cada
uere dimerso Historia feliciter incipit.

* Three Jewish Families, the heads of whom were called ANGELUS, TOBIAS, and SAMUEL, resided at Trent in Germany. With these lived an old man, of the name of MOSES, having a long beard, whom they were constantly urging to foretell the time and hour of the coming of Messiah. They were all assembled in Easter Week, in April 1475, in the house of Samuel, where they had a view of the Synagogue or Temple, and were proceeding to sacrifice a living calf, which had been brought to them that morning. While they were muttering much nonsense, Angelus thus broke forth with a horrid speech:—"We have

* A transaction similar to the above is said, in the *Saxon Chronicle*, to have taken place at Norwich, in the beginning of the 12th century. See *Blomefield's History of Norfolk*, vol. iii. p. 26. 8vo. edit.

flesh and fish enough for the Paschal season—but ONE THING ONLY we are in need of!" "And what is that?" said Samuel:—Then slyly looking at each other, they quickly understood that Angelus alluded to a CHRISTIAN INFANT—to be sacrificed in mockery and contempt of our Lord's Crucifixion! These barbarians thought that they could easily procure a male child from some of the servants who might flock to see the festivals of the season: but Tobias and Angelus, in full synagogae, deemed it hazardous to procure a child to be brought to their own houses, on account of the narrowness of the streets, which would prevent such a deed being committed without the knowledge of the public.

They then proceed to bribe the servants; and LAZARUS, a servant of Samuel, is first interrogated upon the subject: but he quickly refuses having any thing to do with it—and flies the country. Their associate Tobias, is at length instigated to gratify their wishes; not, however, without being threatened with expulsion from the synagogue, in case of refusal. The means of accomplishing this bloody purpose, are maturely and ingeniously concerted. Tobias (who has a considerable intercourse with Christian families) sallies forth, and sees a boy, of the name of SIMON, sitting upon a piece of wood before his father's door. The child was scarcely two years and a half old. The wretch beguiles the infant onward—'sequiturque puer non passibus equis.' As soon as they pass the door of his parents, Tobias rudely hurries on his prey—impels the child onward with his knees—when, 'respicens puer cepit cum lacrimis pios extollere vagitus, et dulce matris nomen invocare.' Half dead, the Infant is then soothed with the sight of a silver penny;—and at length is brought to the house of Samuel. 'Hic Samuel, veluti tigris expectans sanguinem, corripit puerum otius suum in thalamum sustulit. Pretereo hic quanta tunc dracones illi sunt affecti leticis—' They howl, till their throats are dry, for Christian blood; and lest the boy should be frightened, and scream in a strange place, they give him grapes and apples, and other things which are wont to please children—and so he continues quiet till night-fall.

'Meanwhile the mother, Maria, missing her child, becomes distracted; and, with the father Andrea, walks the streets, and enquires of their neighbours in vain. But all the children (from whose lips the Holy Spirit oftentimes speaks) declare that Simon is carried off by the Jews, and that they intend crucifying him. Night coming on apace, the parents are not able to carry into effect their intention of

visiting the Jews — *vnde collapsis tenebris impulsī flentes amare domos receperunt.* The author of the Narrative thus poetically introduces the 'deep and deadly time' of night, to give the greater effect of horror to the murder which is to be committed. '*Tempus erat quo prima quies humana reficit pectora atque quiescebant voces hominumque canuntque.*'—But we shall not proceed to describe—either in the original language, or by means of a feeble version—the scene of deliberate and circumstantial cruelty which ensues. Those who possess the Nuremberg Chronicle, will find (as has been slightly mentioned at p. 272) a print representing the sanguinary operations of these monsters.

After a series of tortures, related with rather disgusting minuteness, the child is murdered, and his body is thrown into the river. The body is afterwards discovered and taken up, and placed in the cathedral of St. Peter—'*vbi maxima languentium confluyente frequentia multis maximisque in dies miraculis fulget.*' The latter part of the tract, and the colophon, are here subjoined :

. Ob quā rem iudei omnes a maiore
vsq; ad mīorē ī carcerib⁹ catenisq; ⁹clusi sunt
non inde rēcessuri priusq̃ debitas penas luāt .
valete . Tridēti die . xvii . April' . Anno salu-
tis nostre Septuagesimo quinto supra Mille-
num quater centenuz . qui z ipse Iubile⁹ est .
Sedente Sixto . IIII . Pont . Max . Anno a co-
ronatione eiusdem . IIII .

Hystoria hec elegantissima impressa fuit in
Alma vrbe Roma apud Colūpnā Antonini
p honorabilē virū Magistrū Bartholomeū
Guldinbeck de Sultz Constañ . dyoce . Anno
quo . 8 . Die vero Martis . xix . Iunii .

This copy is large and perfect, but in rather tender condition. In old French calf binding.

713. HISTORIA TRIUM REGUM, &c. *Printed by Bartholomæus de Unckel. Cologne. 1481. Quarto.*

This beautiful copy of a specimen of a rare printer, and of a curious work, may be held in no small estimation. It affords us, also, nearly the same type or character with which Ulric Zel, the father of the Cologne press, commenced his career; but the forms of the letters are sharper, and the workmanship is more skilful. The present appears to be the second impression; the previous one having been published in 1477. The editions of 1481 and 1486 are slightly noticed by Maittaire, in his Appendix to his Index, p. 549—and a copy of the latter was sold at the Valliere sale for 80 livres. *Cat. de la Valliere*, vol. iii. p. 107.

On the recto of a ij, is this prefix to the first chapter: (the preceding leaf, which contains the title, being wanting in this copy.)

**Reuerēdisimo in xpo patri ac dño domō
herēcio de weulehouē diuina puidēcia mo-
nasteriēsis ecclesie episcopo dignissimo.
Capi. p̄mū.**

On the reverse of k vj, at top:

**Liber de gestis ac trina hīstoriā, triū regum
tūlacione. qui gērium p̄micie et exēplar salu-
tis oīm fūct xpiānoꝝ. p̄ me Bartholomeū
de unckel. anno a natitate xpi. m̄.cccc.lxxxi.
fidei exaracōe imp̄lōꝝ. finit feliciter.**

The register, or list of chapters, follows. On the recto of k 10, at bottom:

Historie huius explicit registrum.

The preceding signatures have each 8 leaves. This is a very beautiful copy; in red morocco binding.

714. HONORIUS. DE IMAGINE MUNDI. *Printed by Koberger. Nuremberg. Without Date. Folio.*

EDITIO PRINCEPS. This beautiful and estimable production is printed in the same type with which the *Vita Philosophorum* of W. BURLER are executed, as described at p. 231, ante. The present copy is bound in the same volume as is that of the last mentioned work; and we readily assent to Seemiller's opinion, that these two works, with the '*Alcinoi Epitoma Discipulorum Platonis*,' were executed at the same, or nearly at the same, period. They differ from the present only in a trifling addition of a line or two in each page: the paper and type are precisely similar. But how far Seemiller is correct in supposing this impression to have been printed in 1472, (from a doubtful manuscript subscription to the work of Alcinoüs) I am not prepared to allow:—the inclination of my own opinion is, that the type, with which these three works are executed, belongs to a later period, and nearer to the year 1480. Seemiller is, however, exceedingly particular and instructive upon this article; noticing that, from the careless descriptions of them by Maittaire, it is probable that the author of the *Anal. Typog.* transcribed the errors of a previous account, without having seen the books themselves. De Bure is not entitled to the least notice upon the subject. *Index Libror.* vol. i. p. 143; *Incunab. Typog. fasc.* i. p. 179; *Bibliogr. Instruct.* vol. ii. n°. 1267. It remains to describe the impression itself.

On the recto of the first leaf we read this prefix:

Cristianus ad solitariū quendam de pmaginē mundi. Honorio:

After 17 lines, there is

Prologus de pmagine mundi. Honorii*:

An account of the creation and form of the world follows. The beginning of the third and last book is thus:

* Sic.

Incipit tertius

**On arbitror infructuosum. seriem
temporum huius operi inserere. quo
lector cuncta transacti mundi tempora
queat uno intuitu agnoscere &c.**

On the recto of the last leaf, the 10th and last line is thus :

Conradus regnavit annos. xliii : .

A full page has 30 lines. In the whole, 46 leaves. This is a large and very beautiful copy ; in russia binding.

**715. HUGO DE NOVO CASTRO. VICTORIA CHRISTI
CONTRA ANTICHRISTUM. *Without Name of
Printer or Place.* 1471. Folio.**

EDITIO PRINCIPIS. Panzer is just in correcting the error of Maittaire, who had confounded a supposed Parisian edition of the above date with the one under description : although this latter bibliographer has inserted it in his *Index*, vol. ii. p. 526, without any name of printer or place subjoined. Panzer himself, on the authority of Laire, supposes the impression to exhibit the 'smaller type of Sensenschmid and Kefer;' but is probably too early for the former printer—who, however, seems to have been united with more than one partner—as, in the year 1474, he printed in conjunction with Frisner : see p. 160 ante. Perhaps Kefer alone was the printer of it : his *Panthologia* of 1473, (according to Laire) exhibiting the same type. It is certain that Sensenschmid's own type is very dissimilar. At first glance, these characters appear to be a mixture of those of Gutenberg and Fyner. Laire is rather unusually copious upon this article. *Index Libror.* vol. i. p. 240-1.*

On the recto of the first leaf we read this prefix :

**Incipit tractatus de victoria cristi contra anti-
xpm. magistri hugonis de novo castro sacre
theologie ⁊ decretorum doctoris parisiensis.
Sequitur prologus huius libri quem ponit in principio.**

* Erroneously numbered 340.

On the reverse, is a table of chapters. On the recto of the ensuing leaf the first chapter begins without any prefix. The remaining chapters have prefixes. There are neither numerals, signatures, nor catchwords; and a full page contains 42 lines. On the recto of fol. 38 and last, we read this colophon :

**. Explicit tractatus de victoria xpi contra antixpm
edit⁹ per Reuerendum magistrū hugonem de nouo castro
sacre theologie ac decretorū doctorem parisiensē. Anno
m.cccc.lxxj.**

The reverse is blank. Two ensuing leaves *ought* to conclude the impression, and render the copy perfect; but, unluckily, only the first of these leaves is found in the present copy. This supplement is a short tract by Nicolaus de Cusa, and has this prefix :

**Incipit coniectura reuerēdisimi in xpo p̄is ac doñi
doñi nicolai de cusa Cardinalis tituli sancti petri ad
vincula ⁊ episcopi priciens; necnon doctoris eximij atq;
illuminatissimi de vltimis diebus mundi.**

The last line of the second page of it ends thus :

- - - - - **Et reddet se ecclesia**

But Laire tells us the following is the termination of the tract :

**Explicit coniectura domini Nicolai de Cusa
Cardinalis de vltimis diebus.**

⁴ *Edito hæc opusculi Nicolai de Cusæ huc usque fuit ignota . Ratione hujus operis, inter testes veritatis annumeratus est a Mathiâ Francovitz, eò quod Lutheranis subministraverit ansam eruendi prædictiones consentaneas persecutionibus quas sub rege Ludovico XIV. passi sunt in Galliis . Vid. librum cui titulus: Conjecture de Nicolas de Cusa Cardinal, touchant les derniers temps, traduite et imprimée à Amsterdam, in 12, en 1700.* *Ibid.* The present is a very beautiful copy, in blue morocco binding.

716. HYGINUS. *POETICON ASTRONOMICON*. Printed
by *Augustinus Carnerius*. Ferrara. 1475.
Quarto.

EDITIO PRINCEPS. It is not without reason that Panzer designates this impression as 'hitherto unknown, and exceedingly rare'—since Muncker, Baruffaldi,* and La Lande, have alike omitted to notice it. Notwithstanding Laire saw and examined this edition 'in Venice, at Mr. Schwaier's,' he has been both brief and incorrect in his description of it: assigning to it the date of 1474, instead of 1475; *Index Libror.* vol. ii. p. 263-4. See also Panzer's *Ansal. Typog.* vol. i. p. 395; and the *Bibl. Magliabech.* vol. i. col. 809. The recto of the first leaf presents us with the opening of the prefatory epistle, thus:

HYGINUS. M. FABIO. PLVRIMAM.
SALVTEM.

T SI TE Studio grāmaticę ar-
tis inductū nō solū u'suum mode-
rationē quam pauci puiderunt: sed
historiarū quoq; uarietate q̄ sciētia
reū p̄spiciūt prestare uideo: quę fa-
ciliq; ēt scriptis tuis p̄spici potest:
desiderans potius sciētem q̄ libe-
rę. &c. &c. &c.

On the reverse of the second leaf, we read

DE MVNDO ET DE SPERA.

From the 29th to the 47th leaf, inclusively, there are little more than half pages; the printer intending that the *hiatuses* should be supplied by figures—but the Ferrara press had not, at the period of this publication, any means of gratifying the public by such an acceptable acquisition. This desideratum, as the reader will find, was first supplied, in a very

* Count Revinsky remarks, in his ms. memoranda, that there is only the date and place in the *Bibl. Portat.* vol. ii. p. 124; but Boni and Gamba have also mentioned the name of the printer—yet, in a manner to prove that they never saw the book—

creditable manner by the ingenuity of Ratdolt's press. On the recto of the 46th leaf, we read as follows :

QVE AD FIGVRATIONEM SYDE
RVM PERTINENT: AD HVNC FL
NEM NOBIS ERVNT DICTA. RELL
QVA PROTINVS DICEMVS.

This tract comprehends 12 leaves. On the reverse of the 59th and last leaf, is the ensuing poetical colophon :

S idera cum causis celo translata sub alto
S cire cupit quis quis perlegat iginium:
H unc Augustinus Bernardi impressit alumnus
D um pius alcides regna secunda tenet:
R oma suos spectet: uenctum q; potentia libros
H os Augustini nobile uincit opus:
. M.°CCCC.°LXXIIII.°

There are neither numerals, signatures, nor catchwords; and a full page contains 27 lines. The present copy, although it is in what may be called a second rate condition, was obtained at a price proportionate to its extreme rarity. It is in red morocco binding.

717. **HYGINUS. POETICON ASTRONOMICON.** *Printed by Ratdolt. Venice. 1482. Quarto.*

Till the discovery of the preceding impression, this was considered (as Laire justly remarks) to be the first edition of the work; and although it is by no means a very rare book, it has escaped the researches of La Lande. In the *Bibliogr. Astronomique*, 1803, 4to. p. 13, there is a brief entry, or memorandum, of this edition; but in such a manner as proves that the author of that work had never seen it; since he omits to notice the numerous and curious cuts with which it is adorned, and is comparatively particular in his account of the few wood-cuts which are in the work of I. de Sacrobusto *de Sphæra*, 1479. If La Lande had seen *these* cuts, he would in all probability have mentioned them; because they served as models for those which Aldus intro-

duced among his *Astronomi Veteres*; see p. 6 ante. However inferior to the previous impression in rarity, this book is greatly preferable to it for the beauty of its type, and the splendor of its execution. Indeed I am not at present aware of any similar volume, from the press of Ratdolt, or of any other printer, which is superior to it. Of the merit of the cuts, the reader shall entertain his own opinion, from the ensuing faithful representations of a few of them.

Before we give a particular description of the volume, it may be premised that Fosal, De Bure, and Crevenna, are more particular than other authorities: *Bibl. Magliabech.* vol. i. col. 809; *Bibliogr. Instruct.* vol. ii. n°. 1973; and *Bibl. Creven.* vol. ii. p. 104, edit. 1775. *Lairo* is brief and vague; *Index Libror.* vol. ii. p. 263. On the recto of a 2 is this prefix, printed in red ink:

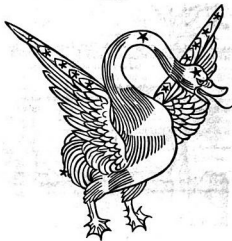
**Clarissimi Viri Iginii Poeticon Astronomicon
opus vtilissimū feliciter Incipit.**

De Mundi ⁊ spheræ ac vtriusq; partiū declaratiōe

Liber . Primus.

Prohœmium

On the recto of the following leaf, incorrectly numbered sign. b 3, the text begins. On the recto of the 4th leaf ensuing c 4, is the first embellishment, representing the *Milky Way*; and consisting of two females, one of whom is holding up an oval, studded with stars: the other is sitting in a pensive posture, her head leaning upon her left arm. A set of cuts, representing the *Constellations*, ensues; and the first two, the *Dragon* and *Great and Lesser Bear*, are ingeniously enough executed—as each of the bears are introduced within the foldings of the dragon, which is formed like a serpent. The ensuing constellation is *Bootes*, which is sufficiently singular to be introduced to the reader's acquaintance by the following fac-simile, both of the figure and of the subscription. After passing by the *Crown*, *Hercules*, and the *Lyre*, we approach the *Scorpio*—which shall also speak for itself: premising that it is among the best performances in the volume:

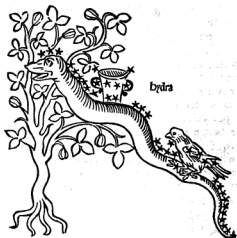


The Constellation of *Andromeda* is thus described and designated :

Andromeda ppe *cafsiopeiā* ſupra caput *perſei* breui ſterualllo diſſidēte pſpicif collocata: manib⁹ diuerſis vincta vt antiquis hitorijſ ē traditū: cui⁹ caput eſt *pegasī* vētri coniungit. Eadē enī ſtella vt *umbilicus pegasī* ⁊ *andromede* caput appellat. Qui⁹ medium pect⁹ ⁊ manū ſinistrā circul⁹ eſtius diuidit. Occidit autē eū piſce de duobus ſecūdo: quē *andromede* ſubiectū brachio ſupra dirimus. Exoriēte *libra* ⁊ *ſcorpione* capite priuſq̃ reliquo corpe puenit ad terrā. Exoriū autē cū piſcib⁹ ⁊ arietē. Hec vt ſupra dirimus habet i capite ſtella clare lucentē vnā. In vtroq; humero vnā. In cubito dextro vnā. In ipſa manu vnā: In ſinistro cubito vel in brachio vnā. In manu alterā. In zona tres. Sup zonā quattuor In vtroq; genu vnā. In pedibus autem binas. Ita omnino eſt ſtellarum numerus. xx.



We pass over the twenty-eight following constellations, till we reach the *Hydra*, or *Serpent*, which assumes rather a formidable appearance:



The following, and last cut of the constellations, is the *Fish*; which, as well as the *Sun*, is among the most correct decorations in the volume:



We have now reached as far as f 4, reverse; the signatures running in eights. On the recto of f 5, begins the 4th and last book—'De quinque circularum inter corpora caelestia natatione . et planetis.' A wood-cut of the Sun (Apollo in his chariot) is on the recto of g 4. The Moon (a figure, with a bow and arrow, drawn by two females) follows. The remaining planets succeed in due order: and of these, *Venus*, *Jupiter*, and *Mars* are the more curiously represented—as the reader may observe in the fac-similes from the ensuing impression: the cuts in both being precisely alike. This last signature, g, closes the volume, having 10 leaves. After two sets of verses by Jacobus Sentinus, we read a third, by a different hand, thus:

C. Iohannes Lucilius Aectori Salutem :

Hoc Augustensis ratdolt germanus Erhardus.

Dispositis signis undiq; prescit opus.

In quo si quid erit : quod non tibi parte placebit

Ex omni : vitio non mihi queso* dabis :

Pi prius Iginii cernes monumenta virorum.

Scripita manu : vel que pressa fuere prius :

Que si forte voles trutina pensare modesta

Te reus in nulla iudice parte ferar :

Immo mihi ⁊ fido grates persepe Iacobo

Tu referens dices vivat vterq; diu.

Anno salutis. 1482. Pridie Idus. Octobris. Venetiis.

The present is rather a desirable copy; although somewhat soiled. It is in blue morocco binding.

* In this, and other extracts in the Gothic type, e is used instead of the contraction for the diphthong æ.

718. **HYGINUS. POETICON ASTRONOMICON. Printed by Ratdolt. Venice. 1485. Quarto.**

As we have been so particular in our account of the previous impression, we shall be comparatively brief in that of the one under consideration: not, however, (as may be seen) that this description will be entirely without embellishment. The recto of the first leaf is blank. On the reverse we observe a cut of the *Arctic and Antarctic Poles*, with the following superscription:

Scemmus spherœcina secundum Hyginii descriptionem.

Seemiller remarks that, instead of this corrupt reading, (which was also in Garell's copy) his own copy presented that of 'scemma sphericus.' The signatures a i, ij, are not marked in the present copy; and instead of d 4, we observe c 4—the latter also occurring (c liii) in its regular place. Another strange error also marks the copy under description. The signature f is inserted for that of e—and e is erroneously printed upon a leaf which is d viij. Instead, therefore, of c x, f x, f h, read c i, c 2, c 3. On what should be c 4, the account of the planets commences, accompanied by figures: and the ensuing are fac-similes of some of these, which speak for themselves:



Venus.



Jupiter.



Mars.

The cuts of the signs of the zodiac are exactly the same as those in the previous edition. The cut of *Saturn*, on g vj reverse, is inserted
VOL. III.

■ ■

(perhaps erroneously) in a perpendicular, instead of an horizontal, position. On g viij, recto, we read the colophon, thus :

Anno salutifere incarnationis Millesimo quadringen-
tesimo octogesimo quinto mensis Ianuarii die uigesima
secunda. Impressum est præsens opusculū per Erhardū
Ratdolt de Augusta.

Venetiis.

The reverse is blank. The signatures run in eights. Denis seems to be somewhat unwarranted in his assertion that this impression is rarer than the preceding one by Ratdolt. The contrary conclusion is probably the more reasonable one. Consult Seemiller's *Incanab. Typog. fasc. iii.* p. 23 ; and *Bibl. Magliabech.* vol. I. col. 810. This copy is of superior beauty to the preceding. It is bound in red morocco.

With this impression is bound the following work : of a similar character, and printed by the same printer, but in the Gothic type. The title is thus—impressed, at top, upon the recto of the first leaf :

FLORES ALBUMASARIS. *Printed by Ratdolt.*
Augsbourg. 1488. Quarto.

This work, as Zapf and Seemiller inform us, treats of 'the great conjunctions and revolutions of years, by an Arabian astronomer, of the name of Albumasar, or Abu Maisar, who is supposed to have flourished in the IXth century.' Braun refers us to Clement and Bauer; who, in their usual style, add the epithet of 'very rare' to the present edition. It is by no means a common book; and the beauty of its printing and decorations is at least equal to its scarcity. Zapf has erroneously described the present impression under the year 1489: consult the *Annal. Typog. Augst.* p. 33; *Incanab. Typog. fasc. iii.* p. 124; and *Notit. Hist. Lit.* pt. ii. p. 163. This edition contains 20 leaves; a blank leaf forming sign. c iiii, or the 20th. The previous signatures have each 8 leaves. The recto of the first leaf contains the title, as before noticed. The top of the second leaf has this prefix :

¶ Incipit tractatus Albumasaris florū astrologie.

At the bottom of this page we observe as follows :

¶ Triplicitas ignea orientalis.



On the recto of signature a v, we have another representation, thus :

¶ Triplicitas terrea meridionalis.



The following, on the reverse, render the illustrations of this subject complete :

¶ Triplicitas aerea occidentalis.



¶ Triplicitas aqua septentrionalis



It is certain that these cuts, in the original, are in separate pieces; since they appear individually detached towards the conclusion of the work. The wood-cuts of the planets, from a 6 to b 2 inclusively, are the same as those in the previous edition of 1485. On the reverse of the last leaf, is the ensuing colophon:

Opus florū Albumasariſ explicit feliciter.
 Erhardi raidolt Auguſtensis viri ſolertis
 eximia induſtria: ⁊ mira imprimendi arte:
 qua nup venetijs: nūc Auguſte vindelicorū
 excellit nominatiſſim⁹. xiiij. kal. Decēbris.
 M.cccc.lxxxviiij.

A beautiful copy; bound with the preceding.

719. JAMBlichus. DE MYSTERIIS, &c. &c.
Printed by Aldus. Venice. 1497. Folio.

EDITIO PRINCIPES. Few of the earlier productions of the Aldine press have been more frequently, or more correctly, described than the one under consideration. A correct account of the various authors contained in this volume, appeared in the *Bibl. Heinsiana*, (1681) p. 204, n°. 193; and at the sale of that library, a copy was sold for a sum comparatively high with the prices given for the other books. Maittaire has noticed an apparent error in the same catalogue, n°. 194; where the *Pimander* and *Asclepius* of *Mercurius Trismegistus*, with some opuscula of *Marsilius Ficinus*, together with *Jamblichus*, are specified as distinct and different publications: 'Lector autem monendus est, (says Maittaire) ne hanc *Mercurii Trismegisti* editionem, uti &c. paulò antè memoratam Exposit. Priscian. & Marsil. in Theophrast. & pro distinctis editionibus accipiat: quippe quæ unà cum pluribus aliis philosophicis tractatibus hòc anno emisse sunt ex Aldino prelo, et à me priùs [vide p. 632] enumeratæ; at in vulgatis librorum catalogis et distractæ et confusæ.' *Annal. Typog.* vol. i. p. 653-4, note 12. Maittaire then refers to the *Bibl. Bodl.* vol. i. p. 251; *Fabric. Bibl. Græc.* vol. i. p. 48; and *Le Long's Bibl. Sacra*, p. 725, for other examples of the same confusion. His own account of the contents of the volume, at p. 632, is full and correct.

De Bare has been equally explicit and accurate: *Bibliogr. Instruct.* vol. ii. n°. 1270. Laire is also sufficiently particular, but Seemiller is comparatively concise: *Index Libror.* vol. ii. p. 528; *Incunab. Typog. fasc.* iv. p. 92, n°. 86. Renouard is not more minute and particular than Panzer and the preceding authorities; *Annal. Typog.* vol. iii. p. 420-1, and *L'Imprim. des Alde*, vol. i. p. 17. We shall endeavour to be as explicit and satisfactory as our predecessors. The recto of the first leaf has an index of the several works contained in the volume. This index or list may be thus arranged—as Panzer and Renouard have arranged it, and not formally according to the original—as Laire has printed it. They are as follow:

Index eorum, quæ hoc in libro habentur.

Iamblichus de mysteriis Aegyptiorum. Chaldaeorum. Assyriorum. Proclus in Platonicum alcibiadem de anima, atq; dæmone. Proclus de sacrificio & magia. Porphyrius de diuinis atq; dæmonibus. Synesius Platonius de somniis. Psellus de dæmonibus. Expositio Prisciani & Marsilii in Theophrastū de sensu. phantasia. & intellectu. Alcinoi Platonici philosophi discipuli liber de doctria Platonis. Speusippi Platonis discipuli liber de platonis definitionibus. Pythagoræ philosophi aurea uerba. Symbola Pithagoræ philosophi. Xenocratis philosophi platonici liber de morte. Marsilii ficini liber de uoluptate.

On the reverse is an epistle of Ficinus, addressed to Cardinal I. Medici, beginning thus:

Cum epistolam ad te scribere statuissem in cardinea dignitate nuper tibi collata gratulaturam, cogitarémq; cui potissimum eam darem tibi reddendā, qui cōgratulationem nostrum efficeret admodum gratiorem, in academiam me subito contuli sperans in eius saltem penetralibus salutatorem

nobis aliquem tibi acceptissimum non defuturum.
 Illic ergo diuina quadam sorte, primus occurrit
 Iamblichus inter academicos cognomēto diuinus,
 & magnus ibi sacerdos. Cui quidem salue inquam
 Iambliche sacerdos magne. &c.

The preceding is upon sign. a ii—a blank leaf forming a i. On the recto of the ensuing leaf, a iii, the text of Iamblichus begins, and ends on the recto of f i. Proclus follows, and concludes on h viij, reverse: Porphyrius concludes on K iiii, recto: Synesius, on M vj, reverse: Psellus, on N viij, recto: Priscian and Marsilius, on S v, recto: Alcinoüs, on v vj, reverse. The remaining authors extend to & viiij, reverse; when we read the colophon, thus:

Venetiis mense Septembri. M. IIID. In ædibus Aldi.
 Nequis hunc librum queat imprimere, concessum est
 ab Ill. S. V.

On the recto of the ensuing and last leaf, is a register, from which we gather the order of the signatures, thus: A to I, inclusively, in eights: K, four; L and M, in sixes: N to Z, inclusively, in eights; then &, in ten leaves. The present is a large and beautiful copy of a rare and interesting specimen of the Aldine press. It is elegantly bound in red morocco.

**720. ISIDORUS. DE RESPONSIONE MUNDI. Printed
 by Gunther Zainer. Augsbours. 1472. Folio.**

EDITIO PRINCERS. This elegant little folio volume is printed in the same Roman types as are the *ETYMOLOGIES* of the same author, by the same printer, and published in the same year: see p. 71 ante. It should seem that neither Zapf nor Panzer had ever examined the volume, since they do not inform us of the cuts which it contains, and rely upon other authorities for a more particular account of it. Zapf tells us, however, that a copy is in the Buxheim Library: *Anal. Typog. Augst.* p. 9; *Anal. Typog.* vol. i. p. 101-2; vol. iv. p. 230. It is rarely that we see wood-cuts in a volume of such early date, and still more rarely are they to be found in the earliest Augsbours publications. This impression contains three cuts of astronomical subjects; two of

the *Four Elements*; a sixth, *De Lumine Stellarum* (ca. xviii.); and a seventh, *De Signis Tempestatis et Serenitatis* (ca. xli). The prefix, on the recto of the first leaf, is thus:

Isidori iunioris. Hispalensis episcopi prologus
in librum de responsione mundi & astrorum
ordinatione ad Sesibutum regē incipit feliciter

The chapters regularly have prefixes. The xliith chapter treats of *Heaven*; which is called 'spiritualiter ecclesia. que in huius vite nocte sanctorum virtutibus quasi claritate siderum fulget.' On the recto of fol. 90, and last, is the following colophon:

DEO. GRACIAS.

Liber sancti ysidori epi de responsiōe mūdi & astroꝝ
ordinatione finit felicī p. Gintherū. Zainer de reut-
lingē. Ciuem augustensem. Anno dñi. m. cccc. lxxii. Mensis
decembris. Die septia

The reverse is blank. There are neither numerals, signatures, nor catchwords. I make no doubt of there being a copy of this work printed UPON VELLUM, as a companion to the one described at page 71 ante. The present is, however, upon paper; but in fine and desirable condition. It is bound in red morocco.

721. JUSTINIANUS. INSTITUTIONUM LIBRI V. *Printed by Peter Schouffher. Mentz. 1468.* Folio.

EDITIO PRINCEPS. There are few ancient books more interesting to the collector, (as well from the importance of its contents, as from its relative bibliographical value) of greater beauty of execution, or rarity of occurrence, than the one now about to be described. What adds to the value of the present copy—it is PRINTED UPON VELLUM. In consequence, we may borrow the language of De Bure; 'cet exemplaire devient un morceau précieux, vu la rareté des exemplaires ordinaires, imprimés sur papier.' *Bibliogr. Instruct.* vol. ii. p. 96-7. But De Bure is barren and unsatisfactory, compared with succeeding

bibliographers; for even, in his own country, Fischer, Oberlin, and Née de la Rochelle, have taught us to value this book—not so much from its rarity or beauty, as from its containing one of the very few printed documents which strengthens the hypothesis that JOHN GUTENBERG was the inventor of the art of printing. This shall be presently submitted to the reader; but, in the mean time, we may notice the further insufficiencies of description which appear in Maittaire, Seemiller, Lalre, and Panzer: see the *Anal. Typog.* vol. i. p. 280; *Incunab. Typog. fasc. i.* p. 9; *Index Libror.* vol. i. p. 67; and *Anal. Typog.* vol. ii. p. 118. Morelli must have been unacquainted with the full, correct, and satisfactory account of it which appeared in the *Bibl. Mogunt.* p. 90-95, or he would not have referred to De Bure: *Bibl. Pisell.* vol. i. p. 175, n°. 997. Meerman had, however, extracted some of the ensuing verses—referring us to the notes of Schelhorn, Iselius, and Schwarz, which appear in the *Antiq. Mogunt. Typog.* upon the subject of this curious volume: see his *Orig. Typog.* vol. ii. p. 100. Having premised thus much, we proceed first to describe the impression.

Beneath a blank space, most probably intended to be occupied by an illumination, we read as follows:

**In noie dñi nři ihesu cristi
Impator cesar flavus iug-
tinianus. alamaicus. fraffe.
kc. kc. kc.**

**- - - - Incip liber primus
dñi iustiti. impatoris iusti
tucionũ seu elementorum.**

The preceding is printed in red, upon the first column of the text; the second column is black. The text is uniformly executed in the largest type used by Fust and Schoeffer, and the commentary in the smallest type used by the same printers; and when Née de la Rochelle expresses a wish that Lalre had satisfactorily proved that the largest type resembles that of the Bible of 1469—and remarks that Mauro Boni had concluded the 'GRAMMATICAL RUDIMENTS' of 1468, also printed by Schoeffer (to which work the present is precisely similar in the foregoing two founts of letter; see p. 69, ante) to have the same types with the CATHOLICON of 1460, by Gutenberg—it is obvious,

not only that Mauro Boni* is wrong, but that Née de la Rochelle himself had never seen the work under description. *Eloge de Gutenberg*, p. 141, &c. We may be certain that the large type resembles that of the Bible of 1462, and the small type that of the Offices of Cicero of 1465-6.

The colophon, in red, and in the largest type, is lineally and literally as follows—on the reverse of the 103rd and last leaf but one. Maittaire not inaptly calls the language of this colophon—'affectata grandiloquentia, syntaxisque insolens prorsus et *ἀσύντακτος* :

**PRÆ institutionū p̄clarā
opus Alma in br̄be magnā-
tina inclite nobis germa-
nice. quā dei clemētia tam
alti ingenij lumine. donoq;
gratuito. ceteris terrarū na-
tionib; p̄ferre. illustrare q;
dignus est. nō atrahito illi.
nō plumali cāna. neq; erea.
s; artificiosa quādā adinuē-
cōe imprimēdi seu caracte-
rizādi sic effigiatū. et ad eu-
gebiā dei. industrie ē sum-
matū p̄ Petrū schopffer de
Bernshym Anno dñice
incarnationis. Millesimo
cccc. lxxvij. vicesima quar-
ta die mensis Maij.**

We come, secondly, to touch upon the bibliographical value of this splendid work. Beneath the above colophon are several hexameter and pentameter verses; one verse of each kind being printed in the same line. Of these, I am not aware that it will be material to extract more than the following:† premising that Würdtwein has reprinted

* *Biblioth. Portat.* vol. ii. p. 347-8.

† There are, above, only four verses omitted.

the whole; and has subjoined notes of which I cheerfully avail myself on the present occasion. The reader must also be previously informed that AMBROS IOHANNES is supposed to allude to JOHN GUTENBERG and JOHN FUST:

Hos¹ debet erimios sculpēdi² in arte magFos
 Cui placz en mactos³ arte sagie⁴ viros
 Quos genuit ambos vrbz magūtina iohc's⁵
 Libroꝝ insignes pthocaragmaticos⁶
 Cū quibz optatū petrus⁷ venit ad poliandru⁸
 Cursu posterior introeūdo prior⁹
 Quippe quibz pstat sculpēdi lege sagitus¹⁰
 Nsolo dante lumē ⁊ ingeniū
 Patio neqꝫ suū poteit repire caragma¹¹
 Ecclū. nempe stilo pminet om̃igeno

¹ Hos legi novæ ex istamemo cūli beneficio reservatos viros Deus excitavit.

² Typographia sua suscepit initia à typorum sculpturâ mobilium.

³ Mactos, id est magis auctos, ita Festus. Mactare pro augere sapientia apud Plautum.

⁴ Sagire, idem ac saginare; ultra omnimodam replere sapientia.

⁵ Ioannes Gutenberg [Gutenberg] illustri apud Moguntiacensium familiâ prognatus et Joannes Fust cūis Moguntinus.

⁶ Primi typographi sive ut carminis hujus innuit titulus: Primi Artis Typographice Magistri dicuntur hic "protho caragmatici," à caragma quod characterem significat. Martene tom. v. Anecd. col. 645, A. Numerus autem in caragmate aut in asterico. Numerus in caragmate est numerus characteris signatus.

⁷ Petrus Schœffer de Gernsheim ad Rhenum infra Wormatiam Oppido Diocesis et Territorii Moguntiacensis.

⁸ Poliandreu significat sepulchrum.

⁹ Ioannes Gutenberg a Joanne Fust opibus et consiliis adjutus primus invenit artem, quæ dein accessit Petrus Schœffer ulteriori artis inveniendo subsidia. [I owe Würdwein's illustration of the word Sepulchre, from St. John, ch. xi. v. 1.—describing Peter and the disciple running to the sepulchre of our Saviour, and the latter 'first entering' and the former 'coming after'—perhaps evidently alluded to by the author of the above verses.]

¹⁰ Sagitatus, Sapientia repletus, sapientia redditus à prima sapientia.

¹¹ Omnes nationes diuina hæc inventionem imitantes libris ejusdemque linguis characteribus efformatis exprimere poterant non tantum Latinâ, sed et Germanicâ, Græcâ, Hebræicâ, &c.

Crede' difficile est. doctores q̄ p̄ciosā
 Pendat mercede scripta recorrege'¹
 Ortho syntheticū cuius sintagma p̄ orbē
 Fulget franciscū p̄sto mḡm h̄z²
 M̄se q'z deuinxit illi nō bile tragema
 Publica s̄z comoda. et terrigenū columen³
 Sic utinā exscobe' fals' moliātur p̄deā
 Qui sintagma regūt et p̄tho caragma legūt⁴
 Xurolo indubie p̄miaret eos logotheca
 Quippe libris cathedras mille s̄b'erubiāt.⁵

The preceding verses are printed in black ; but the shields, below, are in red. It is probable, as Née de la Rochelle conjectures, that the author of these verses, and of the no less barbarous and enigmatical ones which are subjoined to the 'GRAMMATICÆ RUDIMENTA,' (see p. 69-70, ante) is one and the same person. But obscure as these verses are, they are among the few printed, and unequivocal, evidences of the existence of another early printer, of the christian name of JOHN, as well as of that of the same christian name of FUST—and what other (as we have just observed) than JOHN GUTENBERG can be conjectured ? The

¹ Vix aliquis credere poterit, quanti exiguatur sumptus expensæque fiant, ut MS. codices relegantur, corrigantur, describantur, et pro impressore adaptentur.

² Pro recognoscendis emendandisque codicibus MS. hic presto est et adhibetur Magister Franciscus, cujus sintagma probe compositionis in publico clarescit.

³ Adjunctus ego Francisco sara corrector hujus libri non ultimo loco ponendus, cum labores suscipiam pro commoditate publica, pro incolumitate, salute atque emolumento mortalium.

⁴ Dummodò il omnes, qui officina present, et il qui primam libri compositionem perfegunt, munda in illis sæpius occurrentia nitantur corrigere ac penitus expugnare !

⁵ Hos sedulos correctores justitie Divina, Verbum æternum coronabit, cum hand paries conferant ad eruditionem nostrorum. Daniel. XII. v. 3. Qui ad justiciam erudiunt malos, quasi stelle fulgebunt in perpetuas æternitates.

The preceding is entirely from Wüdtwein ; and, upon the whole, is ingenious and satisfactory. It is surely that the author of the *Bibl. Magust.* is so full and interesting. The French bibliographers would have done wisely in availing themselves of such effectual aid. The observations which arise from it must be necessarily reserved for a different work.

excessive rarity and value of a copy of this work (like the present) UPON VELLUM, may be estimated by the one here described having been purchased at the Lomenie sale for 1879 livres. It is in fine preservation, and bound in blue morocco.

722. JUSTINIANUS. CODEX NOVUS: CUM GLOSSIS.

Printed by Peter Schoyffer. Mentz. 1475.

Folio.

The very copious account of the preceding *Mentz* impression, precludes the necessity of an extended description of the present edition. Panzer however has properly arranged it under its peculiar title; vol. ii. p. 126, n°. 36: and Frisner and Sensenschmid printed this work in the same year: *Id.* vol. ii. p. 172, n°. 23. But it may be material to remark (with Brunet) that those bibliographers are in error who describe this volume as comprehending the *INSTITUTES* of Justinian:—on the contrary, it contains what Blackstone calls ‘A NEW CODE, or Collection of Imperial Constitutions, in twelve books; the lapse of a whole century having rendered the former code of Theodosius imperfect.’ *Commentaries*, *Introd.* Section III. The present is the *EDITIO PRINCIPES*, with the commentary, of this latter work; and will be treasured accordingly. From Würdtwein we learn (on the previous authority of Mentelin, as seen in *Wolfii Monumenta Typographica*, vol. ii. p. 389-393) that, in this same year of 1475, Lewis XIth of France granted a diploma, or privilege, to Conrad Kanequis and Schoeffer, ‘*Marchands bourgeois de la cité de Majence en Allemagne*,’ for the sale of certain works: on some litigation between them and Herman de Stateren—which need not be further noticed in this place. We return therefore to the volume before us: the recto of which presents us with the following prefix, printed in red:

In nomine domini nostri ihesu xpi Codicis iustiniani sacratissimi principis perpetui augusti. repetite plectionis Incipit istud de nouo codice faciēdo.

It is evident, from the blank space beneath this prefix, that it was the intention of the printer that it should be filled by an ornament of the

rubricator or illuminator. The text of this impression is uniformly printed in the largest type, and the commentary in the middle-size type. The paper is of a dark or yellowish hue, but admirably manufactured for strength and consistence. On the reverse of fol. 322, and last but two, we have a colophon, in red, of 11 lines; the whole of which it will not be necessary here to repeat. The following is therefore submitted:

Anno natiuitatis xpi. Mccc.lxxv. ad. vij kalendas
februarias. Scisimo in xpo pfe ac dileo, dileo Sirto
ppa. iiii. &c. - - - - -

In nobili vrbe Magūcia nō atramēti calamo, cāna ue
lz arte impfatoria quā quidē. etſi antiquitas diuino
nō digna ē viſa iudicio! &c. - - - - -

cunctipotēte fauēte deo Petrus
ſchopffer de Bernſzheym ſuis conſignādo ſcutis'
felicitē conſummauit. Aus Deo.

The shields, in red, are below; and two leaves of a table, in the middle-size type, terminate the volume. This book, which forms a magnificent companion to the Decretals of Gratian, just described, (see p. 341 ante) is bound in blue morocco; and the present copy of it is, in every respect, most desirable.

723. KEMPIS (THOMAS A). DE IMITATIONE
CHRISTI. (*Printed by Gunther Zainer.*) Without
Place or Date. Folio.

This is, probably, the EARLIEST IMPRESSION of the work above specified. Panzer (vol. i. p. 132, n°. 7) does right to refer his reader to the concise and satisfactory account of this edition, which appears in Braun's *Not. Hist. Lit.* pt. i. p. 39-40. From this latter authority, it appears that Schelhorn, Denis, and Hamberger, had supposed the present impression to have been executed not later than 1472; since the types, with which it is printed, are said by them not to have been used

after this period. 'But (as Braun justly replies) by what argument Hamberger supports this observation, does not very obviously appear; for many bibliographers have mentioned works, printed in the same characters, in the following years:—and, as Zapf has clearly shewn, Gunther Zainer himself lived till the year 1478: so that he must have parted with this fount of letter, or have exclusively used other types, after the year 1472: which seems by no means to have been the case.' *Ibid.* To this may be added: first, that Gunther Zainer, in his earlier efforts, used a different type*—with which Schützler exclusively printed—and that the present type (precisely similar to the fac-simile which appears in vol. ii. p. 307) was, from the year 1470, uniformly used by him till his death: secondly, the brother, John Zainer, afterwards employed the same characters: see fac-simile in vol. i. p. 241.

The industrious and respectable A. A. Barbier, in his *Dissertation sur Soixante Traductions Françaises de L'Imitation de Jésus Christ*, Paris, 1812, 12mo, has not favoured us with any opinion upon the early editions of the original text; but in his *Anonymes Latins*, 1809, vol. i. p. 414, he briefly describes this impression as having been executed before the year 1475, and as being considered 'comme la première de cet Ouvrage à jamais célèbre.' On the recto of the first leaf we read this prefix:

**Incipit libellus consolatorius ad instructōz deuotoz.
Cuius primū capitulū est de imitacōe xp̄i ⁊ nemptu
damni vanitatum mundi. Et qdam totū libellum
sic appellant scilicet libellum de imitatione xp̄i: sicut
euangelium Mathei appellatur liber generacōis ih̄u
xp̄i Et q in primo capitl'o sit mentio de generacōne
xp̄i scd'm carnem** **Incipit primum capitulum**

There are uniformly heads to the chapters, and a full page contains 35 lines. To each of the books of the work there is an express subscription; and after the table to the 14th and last book, which contains xvij chapters, we read, on the recto of the 76th and last leaf, the colophon, thus:

**Viri egregij Thome montis sancte Agnetis in
Craictto regularis canonici libri de xp̄i imitacōe**

* The *Life of Christ*, by Bonaventura, in 1468; and the *Catholicon* of 1469: vide pages 38, 194, ante.

**numero quatuor finiunt feliciter. per Ginthe'um
zainer ex reutlingen pgenitū literis imp̄ssi ahenis.**

There are neither signatures, catchwords, nor numerals. The present is a large and desirable copy of this estimable impression: in blue morocco binding.

**724. LAUS VIRGINIS. Printed in the Office of
Fast and Schoeffer. Without Date. Folio.**

This beautiful specimen of the large type of Fast and Schoeffer appears to have escaped both Würdtwein and Panzer. It is a thin volume, of only 9 leaves, and concludes without any indication of place or date; but the shields in red, at the end of it, decidedly prove it to have been executed in the office as above described. Such small pieces of the early Mentz press, in the largest character, are of the rarest occurrence. On the recto of the first leaf is this prefix:

**P̄fatiō in laudē b̄ndctē v'ginis
marie m̄ris ih̄u n̄ri redemptoris**

Below, are 28 lines: a full page contains 31 lines. The shields are below the 10th and last line of the recto of the 9th leaf. There are neither signatures, catchwords, nor numerals. This rare and desirable volume is elegantly bound in purple morocco.

**725. LEONICENUS (OMNIBONUS). DE OCTO PAR-
TIBUS ORATIONIS. Printed by Albertus de
Stendal. (Venice). 1474. Octavo.**

This elegant and rare little volume seems, on reading the above title, to be misplaced in its present order of arrangement: but it having been obtained by Lord Spencer subsequently to the completion of the department of 'GRAMMAR and LEXICOGRAPHY,' it was thought advisable to introduce it here. Much is said of its rarity by Laire, and not a little is said to perplex the reader concerning its identity by Panzer. The former says, 'it is an impression wholly different from the Padua one of the same year, and in the same character: it has no signatures; and

therefore this work was twice printed at Padua—but the present is only the second, although rarer, and scarcely known.' *Index Libror.* vol. i. p. 342. Panzer (*Annal. Typog.* vol. iii. p. 103) has too implicitly followed Laire; and, as I submit, both are in error. Why it should be said this impression was executed at Padua, does not very readily appear; nor must we conclude, because Albertus de Stendal printed at Padua in the year 1475-6, that he printed the present book at the same place. There is, on the contrary, strong evidence of the work having been executed at Venice, before the printer of it removed to Padua. The colophon seems decisive upon this point. We proceed to describe it; noticing further that, being in an octavo form, it has an additional attraction for the curious in typographical antiquity; as volumes of this size, in the XVth century, are of rare occurrence.

On the recto of the first leaf, is the prefix and commencement of the prefatory address, thus:

AD ILLVSTREM MAGNA
NIMVMQVE PRINCIPEM
DOMINVM FEDERICVM
DE GONZAGA MARCHI-
ONEM OMNIBONVS LEO
NICENVS.

N TIBI HVMANISSI
me princeps grammaticæ li
bellus erudiēdis libris tuis
accomodatus: quem a me tantopere
petebas illustrissimorū pricipum aui
patrisq; tui vera pgenies. Nū & ipsi
kc. &c. &c.

On the recto of the ensuing leaf the work itself begins. A full page has only 20 lines. There are neither signatures, numerals, nor catch-words; and on the recto of the 132nd and last leaf, we read the colophon thus:

Omniboni Leonicensi Vincentini.
V. Clarissimi De octo prtibus

Orationis Liber Per Alber,
tuz de Stendal Impressus Anno
Dñi . M . CCCC . LXXIII .
Die xiiii. Mensis Mai. Nicolao
Marcello Duce
Venetiarum.

The present is a crompt but sound copy; in neat russia binding.

726. LEONICENUS (NICOLAUS VINCENTINUS). DE
MORBO GALlico. *Printed by Aldus. Venice.*
1497. Quarto.

EDITIO PRINCEPS. 'Ce volume, hérissé d'abréviations, est extrêmement rare, et le premier qui ait été publié sur cette maladie.' Such is the observation of Renouard; *L'Imprim. des Aldes*, vol. i. p. 191—but the curious reader should consult the very amusing account of the author of this treatise, which appears in Bayle's, *Diet.* vol. iii. p. 90-1, in Borsetti, (as referred to by Angiolgabriello) and particularly in the *Biblioteca e Storia di Scrittori Fiorentini* of Angiolgabriello himself; vol. ii. p. CLXXXVIII-CCXIX. Bayle refers us to Paulus Jovius, and Angiolgabriello to various authorities and documents; yet neither of them has given so excellent an account of the treatise itself—or of this edition—as Freytag, in his *Adpar. Literar.* vol. iii. p. 341—where we read that the impression before us—'Litteris romanis admodum nitidis, excusa est &c. Liber oppido rarus' &c. Freytag has copious extracts from it, and properly notices the superficial description of it given by Maltaire, in vol. i. p. 640. But even Maltaire, Freytag, and Renouard, all pass over the Milan edition of the subsequent month, in the same year: which is well described by Saxius, in his note, in the *Hist. Lit. Typog. Mediol.* p. DC. The elegant author of the *Biographies of Lorenzo de Medici* and Pope Leo X. might have found, in Angiolgabriello, something worth adding to the brief notice of Leonicensus* which appears

* Leonicensus might truly be called a very extraordinary man. By habits of extreme temperance and chastity, ('forswearing wine and women,' as Paulus Jovius roundly affirms) he reached his ninety-fourth year: beloved, respected, and held in the highest estimation for his attainments in physic and literature. He took the lead of all the physicians in

in vol. i. p. 67, of the former work; 4to edit.:—but our business is with the impression before us.

The recto of the first leaf presents us only with the title, thus:

**Libellus de Epidemia, quam
uulgo morbum Galli
cum uocant.**

The reverse is blank. The recto and reverse of a ii, are occupied by the prefatory address of the author to the 'illustrious John Francis Mirandula.' On the recto of the third leaf, a iii, is the commencement of the work, having this prefix:

**De Epidemia, quam Itali morbum gallicū. Galli
uero Neapolitanum uocant. Nicolai Leonicensi
Vincentini liber.**

From the bottom of this page, and from the greater part of the following page, I extract the ensuing; which seems worthy of the reader's attention:

- - - - - Huic

tamen morbo nondum nostri temporis medici uerum nomē imposuere, sed uulgato nomine malum gallicum uocant, quasi eius cōtagio a gallis in italiam importato, ut eodem tempore & morbo ipso & Gallorum armis Italia infestata. Nō defuere quidem, qui eundem cum illo putarint, quem prisci elephātiāsin nominarunt, sicuti alii morbum Gallicum esse antiquis liehenus, alii asaphati, alii prunam, siue carbonem, alii ignem persicum, siue sacrum existimarunt. Quæ quidem ambiguitas nominum, & de re ipsa quoque dissensio multos suspicari fecit nouam hanc esse luen nūquam à ueteribus usam, atque ideo à nullo medico uel græco, uel arabe, inter alia morborum genera, tactam. Ego sicuti neque illis assentior, qui uarias huic morbo indidere appellationes haudququam eius nature congruentes, ita ubi considero

his day; and was the first who, surrendering a blind attachment to the dictates of Aristotle and Pliny, thought for himself, as his own experience, and the symptoms of the case, suggested. He was in consequence equally successful and popular. Bayle hints at a strange story of his intention to put an end to his existence at the age of 51; but his extreme longevity shews that he was afterwards not often troubled with such absurd fits of despondency. He was the friend of a great number of the most celebrated statesmen and scholars in Europe; and ranked Cardinal Bembo, Pope Leo X., and Erasmus, among his correspondents. See Angiolabietto.

eodem natura præditos homines, sub eodem cælo natos, sub eisdem syderibus educatos, eisdem etiam semper fuisse morbis obnoxios cogor existimare, neque mihi potest in captum mentis pervenire natam hanc repente labem nostram ita infecisse ætatem, ut nullam superiorem. Quod si quis aliter quàm ego sentiat, quid tandem hoc esse dixerit aut quam deorum vindictam? nam si causæ naturales inspiciantur, milles post mundi initia eodem extitere. Quare similem morbum ex causis similibus etiam superioribus ætatibus contigisse parati sumus ostendere, ubi prius illorum opiniones, qui morbum Gallicum fuisse à priscis elephantiasin nominatum, sine quid aliud à nostra opinione diversum credere, confutaverimus.

The signatures include a, b, c, in eights; and d in 4 leaves. The type is round and delicate, but less handsome and full than the usual large type with which the early volumes of Aldus are executed. The marginal notes are in the same character as the text. The abbreviations (as Renouard intimates) are frequent. On the recto of d iiii, we read this colophon:

Venetii, In domo Aldi Manutii. Men-
se Iunio. M. iii, D.

The reverse is blank. The present is a most desirable copy of this elegant, curious, and rare volume. It is splendidly bound in blue morocco.

727. LISTRIUS. ORATIO, &c. *Without Name of Printer, &c. but with a manuscript Date of 1470. Quarto.*

The reader, at p. 371 of the preceding volume, has been led to expect some account of the spurious date of the present work, in the order in which it is here placed. Yet there is little to add to what has been before observed, concerning a palpable and 'bungling forgery'—as Herbert rightly expresses it. This copy was in the *Askee Collection*, and was bought, at the sale of it, for Mr. Alchorne—in the name of 'Dent.' The copy of the *EPISTOLÆ OF PLINY*, of the spurious date of 1469, and by the same supposed printer, (Corseilis) was pur-

chased by a Captain Smith, and is in the present Library, as has been before described. *Ibid.* See also *Bibl. Akræ.* n°. 2064, n°. 2622.

The volume under description presents us with three different founts of letter; of which the first tract contains the smallest type, the second tract, the middle-size type, and the third, the largest. The Epistles of Pliny have only one fount, which is similar to the middle-size fount in this volume. This point has escaped the notice of Meerman, Bowyer, Nichols, and Herbert: but it is almost useless to say another word upon any critical investigation of the types, since it is evident, to an experienced antiquary, that these types are very common in the later productions of the XVth century, among the foreign printers—and that if we assign the date of 1490 to this impression, we are by no means violating the rules of probability or of truth. One other preliminary observation may be submitted: which respects the early printed books at Oxford—where, in fact, the present volume is absurdly said (in the ms. note) to have been executed. The Oxford printers, Rood and Hunt (but more particularly Rood—as Hunt was an Englishman, and taken into partnership by Rood) learnt the art of printing at Cologne. The type used by them is similar to that of the early Cologne printers. The *EXPOSITIO SANCTI JERONIMI* (of the incorrect date 1468*) the *ALEXANDER DE ALEXANDRIA*, *JOHANNES LATTEBRÆUS* in *THRENOS JEREMIE*, and the Latin version of *PHALARIS'S EPISTLES* by *FRANCIS ARÉTIN*, are all executed in the same character—which character is clearly of Cologne origin. How therefore any antiquary, in the possession of his senses, could have attributed the *PLINY* and *LISTRUS* here described—and executed in a wholly different character—to the early press at Oxford, seems quite unaccountable! That the *Trojan History* by Giudo de Colonna, printed without date, (but at Cologne) should be mistaken for an early Oxford book is not, in consequence, at all surprising. See Herbert's *Typographical Antiquities*, vol. iii. p. 1393, &c. It remains to describe the volume under consideration. The recto of the first leaf presents us with the following title;

* Mr. W. S. Singer has printed, for private distribution, a Dissertation upon this Oxford book; and he concludes that the date of 1468 is a genuine one. He does me the honor of quoting a former opinion of mine upon the subject, and of acquiescing in it—namely, that this book is the production of a foreigner, who executed it at Oxford at the time when it is professed to have been printed. *Typog. Antiquities*, vol. i. p. lxxv. Since the publication of that work, I have maturely reconsidered the point at issue, and am of opinion that the appearance of SIGNATURES, in the 'Expositio,' renders the date not only suspicious, but spurious; and that we should read 1478.

Gerardi Listrii Rhēnēsis

artium ac medicine doctoris: graecarum

latinarū: ac hebraicarū literarū

professoris oratio habita

in enarratiōe Di

onlij Ha-

licarna

lij.

Some hendecasyllabic verses of Ioannes Meppensis are beneath. On the reverse commences the oration, which concludes on the reverse of A ij. The Greek types, occasionally introduced in this oration, are similar to those of Jenson, or Benedict Hector—and are alone conclusive against the appearance of the volume in our own country, in the XVth century. On the recto of A liij, begins Priscian's metrical Latin version of Dionysius's 'Expositio Orbis;' which version concludes on D liij, in sixes and fours. Then, on A ij, we read,

**Carmen Listrij in liuidorum hominū
venenosas linguas.**

**Arribus ex sacris: est cum mittere iussus
Ipse Dias ptem: qua nō foret altera peior
Altera nec melior: linguam misisse petulcam**

This tract is printed in a larger type than that of the preceding one, but smaller than the one which follows it; and has 28 lines in a full page: the preceding having 33 lines in such page. It ends on C ij, recto, in fours. Then

**Epicediū doctissimi adolescentis ingenio
sissimiq; Petri Thesaliensis**

This is printed in the largest type, being a stout square Gothic, and occupying 3 pages and a quarter. On the 4th page it concludes thus:

**Epitaphium eiusdem
pueri.**

**Omnia si proſas educant semina plantas:
De tumulo surgent hoc viola atq; rosa.**

**De tumulo surgent hoc lilia et alba ligustra :
 Tam roseus puer hic lacteolusq; iacet :
 ¶ finis.**

Next follows the spurious manuscript date, thus :

**Impr. Oron. apud
 f. Corfellis A.D.
 CCC. XXX.**

I shall conclude this curious article by transcribing the ms. note at the end of this volume : it was evidently intended to support the spurious colophon ; but surely no person could have been deceived for a moment by so palpable a fabrication ; the hand is quite modern ; the jargon in which the note is written was, I suppose, meant for Dutch.

*Di beuke habe ick ons engelhand rom mi bredor ontfangen voer een gedeg-
 tenisen um dat het is dese daende bouke dat mi bredor fredrick Corsellis
 in dat lande habe gepient in di beuke zy een fouae on kaune niict gebruykt
 woerden mi bredor zegte dat hie den enclhand oste niet kowenen maagen
 en soo hy in vaderland kooemen doet zoo sol luren inansen koester hem
 omse levens bringun om dat hi hum haatte verlaeten.*

di boeke noon ons corsii moet uel rouaardt woerdun.

haarlem ianuary duete aão domi. 1471.

i. korellia.

This was the Alchorne copy ; and it is bound in old red morocco.

**728. LOTHARIUS. DE MISERIA HUMANAË CON-
 DITIONIS. Without Name of Printer, Place,
 or Date. Folio.**

It is rather extraordinary how Schoepflin could, in the first place, have mistaken the date of the composition, for that of the printing of the work—and, secondly, have supposed that these were the types of Gutenberg, used in the same year. Scheiborn notices this conclusion of Schoepflin, and takes more pains to subvert it than the palpableness of its error demanded. The fac-simile of the type, given by the latter, in his first plate, is hardly bold and rude enough for the original. *Findic. Typog.* p. 40 ; *Diatr.* p. 8. Neither Denis nor Panzer favour us with any conjecture as to the name of the printer ; although the

former argues well against the rudeness of the type being corroborative of the early period of its execution. I have no hesitation in affixing a date to it, very little earlier than that of 1488; this being a ms. date of the rubricator, in a copy mentioned by Denis. The printer was, in all probability, *John Zainer* of Ulm: and the types bear an exact resemblance to the fac-simile of the characters given at p. 241 of the first volume of this work. *Suppl. Maitt.* p. 605, n°. 5302; *Anal. Typog.* vol. i. p. 97. The recto of the first leaf has this prefix, containing the date above alluded to:

**Liber de miseria humane conditionis. Notarij
dyaconi. sanctoꝝ Sergi et Vachi cardinalis qui
postea Innocentius terci⁹ appellatus ē. Anno dñi.
M̃cccc̃lviij. Et hī tres pres. q̃ prima tot hī
capl' a q̃t assignantur tituli.**

The list of chapters succeeds. On the reverse of this first leaf, the text begins. There are no signatures, numerals, or catchwords. On the recto of the 36th and last leaf, is the colophon, thus:

Explicit liber de miseria conditionis humane

The present may be considered a desirable copy; in beautiful black morocco binding.

**729. MACER. DE NATURIS, QUALITATIBUS, ET
VIRTUTIBUS HERBARUM. Printed by Arnoldus
de Bruxella. Naples. 1477. Folio.**

EDITIO PRINCIPIS. This elegant production of the press of a printer whose labours are of the rarest occurrence, is interesting on many accounts. The work is written entirely in hexameter verses. The two solitary references of Panzer—to Maittaire, vol. i. p. 376, and Rossi, p. 56—shew the rarity of this impression: it being exceedingly questionable whether Panzer himself had ever seen it. The note (5) of Maittaire, although very brief, may induce us to think that this latter bibliographer had at least taken a cursory view of it. The type is large and handsome, being similar to that of the early Milan, Mantua, and Parma publications. It partakes

also of the roundness of that of Escharius Silber. We shall endeavour to give a satisfactory account of so valuable an acquisition to the Library under description. There are neither numerals, signatures, nor catchwords. A full page has 30 lines. The work begins thus, on the recto of the first leaf :

INCIPIT LIBER MACRI PHILOSO
phi ī quo tractat de naturis qualitib⁹ & virtutib⁹
Octuaginta octo herbaruz & primo de Arthemisia

Erbarum quasdā dicturus carmine vires
Herbarū matri dedit Arthemisia nomē
Cui grec⁹ sermo iustū puto ponere priō
Huius opem ferī prius inuenisse dianū.
Arthemis grece que dicitur indeq; nomen
Herba tenet : quia sic inuentrix dicitur eius
&c. &c. &c.

The last subject discussed is thus entitled :

De Aloe.

Vnt Aloe gemine species : ū subrubēt : z que
Intus sicut epar non subrubet : hec epatiq;
Dicitur : & magnas habet in medicamine vires
Vilior est illa que fracta colore videtur
Flegmate mundificat stomachum : caput articulosq;
Leniter humorem nocuum purgando per aluum
Hystericos purgat iccoris : iuuat interiora
Et vulnus recens putredine purgat ab omni
&c. &c. &c.

This latter extract is on the recto of the last leaf but one. The recto of the 44th, and last leaf, presents us with this colophon :

Liber Macri Philosophi De virtutibus herbarum
finit foeliciter. Neāpoli impressus per Arnol
dū de Bruxella. Anno Millesimo quadringētessimo
septuagesimoseptimo die vero nona mensis Maii.:

A ms. memorandum in Latin, by the Noble Owner of the copy, informs us that 'this book was given to him by Sir Joseph Banks, Baronet, K. B. and President of the Royal Society, A. D. 1791.' It is clean and sound; in russia binding.

730. MASSA (BAPTISTA.) DE FRUCTIBUS, &c.
*Without Name of Printer, Place, or Date; but
 supposed to have been executed in 1471. Quarto.*

A rare and singular edition, which appears to have escaped Borsetti, Guarino, and Baruffaldi. Audiffredi has described it in his usually minute and satisfactory manner; but he is by no means decided respecting its having been printed at Ferrara; although the country and profession of the author, and of those to whom the two treatises are dedicated, might warrant such an inference. I cannot agree with this same learned authority in conceiving that the character of the type also warrants the same inference; since I know not whether it have not as much of the Venetian or Mantuan, as of the Ferrara, characteristics. It is among the very few books which exhibit the same letter as the *AUSONIUS* and *CALPURNIUS* of 1472; see vol. i. p. 272; vol. iii. p. 239; and which letter is chiefly distinguished by the apparently broken appearance of the upper part of the e, thus e: Audiffredi thinks that the date is applicable to the year in which the composition, rather than to that in which the printing, of the work was finished. This, however, may be very questionable. *Edit. Ital.* p. 255-6. The recto of the first leaf presents us with this prefix to a list of the chapters:

INCIPIIT TABVLA OPVSCVLI
 DE FRVCTIBVS VESCENDIS.

The table concludes on the reverse of the same leaf. The recto of the following leaf has the author's dedication to 'Hercules Estensis,' of which Audiffredi has copied the prefix, in 10 lines of capital letters. On the recto of the 5th leaf, from the beginning of the impression, we read the title of the first chapter thus:

CAP. PRIMVM DE FICVBVS.

There are neither numerals, signatures, nor catchwords. A full page has 26 lines. The conclusion, on the reverse of the 48th leaf, is thus:

Cura tamē ut recte ualeas. Et
me uti soles ama Nec nō iterdū p me orabis
peccatore Baptista de argēta artiū et medicīe
doctor īfēlici gīnasio ferariēsi. Die xv. Iunii.

M. cccc. Lxxi. Finis.

T hrāe pater sedare sitim si quēris amarā
Hæc baptistea dogmata sancta lege
O rdea quā referāt lymphā decocta salutis
Ipsaq; ieiunos q̄ iuuet hausta docent

The present copy is, upon the whole, in very desirable condition, and is bound in green morocco.

731. MATHÆUS DE CRACOVIA. TRACTATUS RATIONIS ET CONSCIENTIÆ. (*Supposed to have been printed by Gutenberg.*) *Without Date.* Quarto.

Some mention of this small and scarce treatise has been made at p. 153 ante. It is placed by Fischer in the 8th number of the works supposed to have been executed by Gutenberg, and, as the same bibliographer intimates, was probably published before the Catholicon of 1460; yet it is arranged by him *after* this latter work. Née de la Rochelle likewise places it after the Catholicon; and although he does not speak very decidedly about its being printed by Gutenberg, at page 89 of his *Eloge de Gutenberg*, yet, at page 131 of the same work, his doubts forsake him, and he indirectly censures Marchand for having assigned the book to the press of Fust and Schoeffer. *Hist. de L'Imprimerie*, p. 42. Seemiller, who has a minute and accurate account of it, thinks, on the contrary, that it might have been printed before the year 1476. But this inference is unnecessarily cautious, since, as it is unquestionably executed in the same type with the Catholicon of 1460, or with the German and Latin vocabulary of 1469, (see p. 129 ante,) it follows that the present work would rather have

been published at least ten years before the period assigned to it by Seemiller. See the *Incunab. Typog. fasc.* i. p. 191-2. Fischer says the types of this volume are sharper and more perfect than those of the Catholicon, and therefore he assigns to it an anterior date. *Monumens Typographiques de Gutenberg*, p. 86-7: but the copy before us does not exhibit this comparative perfection of letter press.

The recto of the first leaf presents us with the opening of the tract, without any prefix, thus:

ultorꝫ tam clericoꝫ q̃ laicoꝫ quere
la ē non modica. occupacio grauis
et questio dubiosa. quomodo quis
se habere debeat in celebrando uel
cōmunicando Quando uidelicet ac
cedere. Quomodo accedentes moti
uel dispositi esse. Aut quibus moribus ul' indispo
sicionibus* abstinere debeant Et an melius sit con
tinue sumere corpus xpi. frequenter. aut raro. De
kc. &c. &c.

This, and every page but the last, (which has only 29) contains 30 lines. There are neither numerals, signatures, nor catchwords. In the whole, 22 leaves. On the recto of the 22nd, at bottom, it is thus:

**Tractatus rationis et consciencie de sumptione pa
buli salutiferi corporis dñi nostri ihu xpi. finit.**

The paper, as Eischer justly remarks, is of a fine stout texture. This is a large and beautiful copy of a precious specimen of early printing; and is elegantly bound in blue morocco.

* Sic.

732. MAUROCENUS (PAULUS). DE ETERNA
TEMPORALIQUE CHRISTI GENERATIONE. *Printed
by Bartholomæus Martinus De Septem Arboribus.
Padua. 1473. Quarto.*

Descriptions of this uncommon volume will be found in the *Bibliogr. Instruct.* vol. i. p. 352, in the *Cat. de la Valliere*, vol. i. p. 270, and in the *Bibl. Pisell.* vol. i. p. 141-2; but in neither of these authorities is there any mention made of a singular variation in the colophon—which we shall presently notice. Denis, however, has not failed to point it out. *Suppl.* p. 28, n°. 159. On the recto of the first leaf is the following prefix:

PAVLI MAVROCENI OPVS DE
AETERNA TEMPORALIQUE
CHRISTI GENERATIONE IN
IVDAICAE IMPROBATIONEM
PERFIDIAE CHRISTIANAE
QVE RELIGIONIS GLORIAM
DIVINIS ENVNTIATIONIBVS
COMPROBATA AD PAVLVM
PONTIFICEM MAXIMVM IN
CIPIT.

VO affectus sim gaudio
. B. P. cum cælitus datum
te pontificem maximum
tarsensisque insignitum no-
mie. Quo & Ego sacri lauacri dono vo-
catus sum aurea fama perebuit explicare
profecto lingua calamusque non ualet.
&c. &c. &c.

A full page contains 24 lines. Leading words are printed in the margin, but the impression is entirely destitute of signatures, catch-

words, and numerals. There are 78 leaves, and the 7 last pages are devoted to an account of 'THE CITY OF GOD,' on the authority of Lactantius. The recto of the last leaf, or the 7th page of this treatise, presents us with the following colophon:

FINIS.

Patauū. iiii kl's maias. M.cccc.lxxiii.

Summa colūna dei fidei firmata potētis :

In obstinatā hebreorū perfidiāque suā.

Christocolæ veneto grates hoc reddite paulo :

Et patauō qui nunc nobile pressit opus.

Bartholomæus patauus

Martinus de septem arboribus prutenus

The reverse is blank. The variation in the colophon, before alluded to, is the printing of the second verse thus—in the copies above mentioned :

In loquor hebreos, perfidiasque suas

and, beneath the last verse, the name sometimes stands as follows :

Bartholomæus Campanus Ponticurusanus.

This book is among the earliest productions of the Padua press ; and is a very fair and creditable specimen of the talents of Bartholomæus, or Martinus de S. A. Prutenus, in particular. The Pinelli copy is described to be in a condition as if it had 'just come from the press:' the present has not to boast of such perfection of condition. It is bound in blue morocco.

733. MERCURIUS TRISMEGISTUS. Lat. *Printed by Gerard de Lisa. Treviso. 1471. Quarto.*

This is not only the FIRST EDITION of the work under description, but it is the second book (according to Panzer) to which the name of Gerard de Lisa is subjoined as the printer. The volume before us has been tolerably well described by Maittaire, Freytag, and Mittarelli; but the following account may probably be considered as acceptable as any which has preceded it. The recto of the first leaf is blank: on the reverse we read the ensuing pompous address of the author, which reminds us of some of those of modern mountebanks.

Tu quicumq; es: qui hæc legis: siue grāmā-
ticus: siue orator: seu philosophus: aut theo-
logus: scito. Mercurius Trismegistus sū: quē
singulari mea doctrīa & theologica: ægiptii
prius & barbari: mox Christiani antiqui the-
ologi: ingēti stupore attoniti admirati sunt.
Quare si me emes: & leges: hoc tibi erit com-
modi: quod paruo ære cōparatus summa te
legentem uoluptate: & utilitate afficiā. Cū
mea doctrina cuicumq; aut mediocriter eru-
dito: aut doctissimo placeat. Parce oro: si ue-
rum dicere non pudet: nec piget. Lege modo
me: & fatebere non mēitum: sed si semel le-
ges: rursum releges: & cæteris consules: ut
me emant & legant. Bene uale.

FRAH. RHOL. TARVISANVS.
GERAR. DE LISA SCRIPTORI:
MEI COPIAM FECIT.
VT IPSE CAETERIS
MAIOREM COPIAM
FACERET.
TARVISII.
.M. CCCC. LXXI. NOVEMB.

This Franciscus Rholandellus, (says Freytag,) who was occupied in revising and correcting the proofs of Gerard de Lisa's press, is the same who published some emendations upon Varro, *de Lingua Latina*, Parma, 1480. Folio. *Adpar. Literar.* vol. iii. p. 84-5 : see also the authorities quoted in Panzer, vol. iii. p. 31.* An address from Marsilius Ficinus to Cosmo de Medici, 'In librum Mercurii Trismegisti,' immediately follows the preceding extract. On the recto of the 5th leaf begins the work itself. There are neither numerals, signatures, nor catchwords. On the reverse of the 56th and last leaf, the colophon is thus:

. FINITVM .

. M . CCCC . LXXI . DIE . XVIII .

. DECEMB .

The type is exactly similar to that of an impression of Virgil, of 1473, printed at Brescia: see the fac-simile at p. 473 of the preceding volume of this work. The present is a sound copy, in red-morocco binding.

734. MODESTUS, ET POMPONIVS LÆTUS. Printed by Schurener. Without Place or Date. Quarto.

This is among the most elegant and perfect specimens of the press of Schurener de Bopardia. The name of this printer is not subjoined to the volume; but there can be no doubt, from comparing it with the other works—unquestionably executed by the same typographical artist—that he was the printer of the edition before us. Audiffredi (to whom Panzer exclusively refers) is brief, but pertinent and satis-

* For an account of HERMES, or MERCURIUS (TRISMEGISTUS), who, by some writers, has been deemed of superior antiquity to Moses, and by others has been confounded with Joseph, or even Adam, the curious reader should consult the new edition of Fabricius's *Bibliotheca Græca* (vol. i. p. 46-52, 1790, 4to.) by Harles. The notes of the editor are full and instructive; and among the authorities referred to, by Fabricius and his Continuator, those of Marsham, Ursinus, Corringius, Borrichius, Lambecius, Kollarus, Quadricus, and Brucker, are not the least learned and satisfactory. In bibliographical researches, respecting the MSS. of the original text, the *Biblioth. Bibliothecar.* of Montfaucon, and the Catalogue of Greek MSS. in the Medicinæ Library by Bandini, are especially deserving of attention; although Harles has proved that Montfaucon is not quite free from error.

factory. He observes that parts of the volume have the character of a quarto, and parts of an octavo. The width of the text certainly varies. The recto of the first leaf presents us with this prefix :

In hoc volumine continentur. de Re Militari.
De Magistratibus Urbis et Sacerdotiis. et de Legibus.

Modestus de Re Militari ad
Theodosium Aug.

There are 18 lines below : a full page contains 26 lines. *MODESTUS* does not occupy more than 8 leaves ; on the reverse of the 8th of which we read :

Finis libri de Re Militari.

The treatise *Upon Magistrates*, by *POMPONIUS LÆTUS*, immediately follows, with this prefix :

Incipit. De Magistratibus. Et
Primo De Rege.

This treatise contains 11 leaves, and 2 lines of the first page of the 12th leaf : when the same author's work upon the *Sacerdotal Order* follows thus :

Incipi * De Sacerdotiis. et
primo De prima religione
apud Latinos,

On the reverse of the 2th leaf, we read the termination—from which, as *Audiffredi* has justly observed, it is gathered that *POMPONIUS LÆTUS* was the author of these two latter treatises :

Hec habui. M. pātagathe que de magistratibus et Sacerdotiis et legibus cōpendiose scriberē ut ex eo compendio aliqua ad nrōs utilitas pueniat et ita depinxisse opinor.

* Sic.

ut ante oculos uelut in tabella posuerim.
Scribant alii diffusius pomponio satis est
placere suis. Vale.

Finis. Laus Deo.

Consult the *Edit. Rom.* p. 392. There are neither numerals, signatures, nor catchwords. In the absence of a date, we cannot be quite confident as to the exact period of the execution of this volume; but it is extremely questionable if it be not at least as early as that by Bartholomæus Cremonensis, of the date of 1474. See Panzer, vol. iii. p. 103, n°. 161. Indeed Count Reviczky, in his ms. memoranda, seems inclined to admit the chronological priority of Schurener's edition; justly observing, upon the authority of Audiffredi, that this book is printed in precisely the same characters and manner as is the *Solius*, by the same printer, mentioned at p. 360 of vol. ii. The present is a desirable and genuine copy of this very scarce impression, and is bound in blue morocco.

735. MODESTUS. DE RE MILITARI. CUM ALIIS
OPUSCULIS. *Printed by Bartholomeus Cremonensis and Bartholomeus de Carlo Vercellensis.*
Venice. 1474. Quarto.

This is an elegant little volume, and is the FIRST IMPRESSION of Modestus, WITH A DATE. The other tracts contained in it shall be particularly mentioned. On the recto of the first leaf, is the following prefix:

IN HOC VOLVMINE CONTINEI
de re militari. De Magistratibus Urbis. &
Sacerdotiis. Et de Legibus.

MODESTVS DE RE MILITARI
AD THEODOSIVM AVG.

On the reverse of the 9th leaf, Modestus ends. The conclusion of Modestus, and the commencement of the following treatise, are specified in two lines, in capital letters. On the recto of the ensuing leaf begins the

treatise upon *Magistratus*, which is usually attributed to Pomponius Lætus. It has this prefix :

ET PRIMO DE REGE.

On the recto of the 21st leaf begins that part of the treatise concerning *Magistratus*, which relates to *PRIESTS*; and which concludes on the reverse of the 30th leaf at bottom, with 'Finis Laus Deo.' On the recto of the 31st and following leaf, we have the epistle of I. Aloisius Tuscanus to Cardinal Novari, by way of prefix to the following treatise, which treatise is thus entitled on the reverse of the same leaf :

' Suetonius de Grammaticis. '

This treatise contains 11 leaves. On the reverse of the 11th, or the 41st from the commencement of the volume, we read

DEO GRATIAS.

At top of the ensuing leaf, after the three words 'Finis. Laus Deo.' we read a notice concerning rhetorical authors, by Suetonius, comprehending 4 leaves. On the reverse of the 4th leaf, at bottom,

LAVS DEO.

On the recto of the ensuing (46th) leaf, we have the colophon only, as follows :

Modesti de re militari magistratibus ur
bis & sacerdotiis necnon & Suetoni de
grāmaticis liber impressus opa & impen
dio Bartholomei cremonensis ac Bartho
lomei de carlo uercellensis eius consocii.
Venetiis die. xxvii. Madii. * M.cccc.lxxiiii
Nicolao Marcello inclyto Venetorum

duce.

DEO GRATIAS.

The reverse is blank. A full page has 26 lines. Subjoined to this impression, there is a treatise of Lucius FARNESTELLA 'De Romanorum Magistratibus;' (see p. 323, ante.) containing 42 leaves, and terminating thus, on the reverse of the 42nd leaf

* Sic.

LUCII fenestellæ De romanorū magistratibus
Liber elegantissimus Feliciter explicit.

There can be no doubt of its having been printed at the same time with the preceding treatises. In regard to the treatises here described, it is not a little singular that a copy of them, of this date, in the Valliere Collection (*Cat. de la Valliere*, vol. i. p. 590, n°. 2095,) contained a set of hexameter and pentameter verses by way of colophon, which are copied by Panzer, vol. iii. p. 103*, but which neither Maittaire, Denis, Morelli, nor Laisne, had seen in the respective copies that came under their knowledge. Panzer therefore justly thinks that there must have been two different impressions of this edition by the above printers. The present is a fair sound copy, in red morocco binding.

736. MODUS CONFITENDI *Without Name of Printer, Place, or Date.* Quarto.

On the recto of the first leaf :

Incipit modus confitendi

A full page has 30 lines. In the whole, 8 leaves : printed in a large handsome gothic type, not very unlike that of John de Westphalia. On the reverse of fol. 8,

Et sic est finis deo laus et gloria.

Without numerals, catchwords, and signatures ; and apparently unknown to Panzer : see vol. v. p. 321. An indifferent copy ; in calf binding.

* The verses are these :

Quem legis impressus dum stabit in aere carcer
Dum non longa dies vel fera fata premunt
Candida perpetuae non deerit fama Crenone
Phidiascum hinc superat Bartholomeus ebur
Cedite chalcographi : nullus una uestra figura est
Archetypas fugit solus atq; inde notus.

737. MOSES: (FILIUS IACOBI KOTZENSIS) LIBER
MAGNUS PRECEPTORUM, dictus Samagh. Hebraicè.
*Without Name of Printer, Place, or Date ;
but printed at Soncino, in 1488 or 1489. Folio.*

As the Hebrew publications of the Fifteenth century are of extreme rarity, we may be excused for incorporating the one under consideration in the present division of the work, according to the alphabetical order of its author. The volume before us is justly pronounced by De Rossi to be 'RARISSIMA EDITIO,' as it was unknown to Bartolocci, Wolf, and to other Hebraic bibliographers. The work itself, according to the same authority, is equally praised by both Jewish and Christian writers. It is divided into two parts; of which the first part contains 102, and the second 178, leaves: the first part denying, and the second confirming, the precepts of the great law-giver Moses. De Rossi commends the elegance with which some of the initial words are executed. This preface is preceded by the following three verses of the Psalms (beginning 'How I love thy Law,' &c.)

מִן אֲרֻבֵּי תוֹרַתְךָ כֹּל הַיּוֹם הוּא שְׂמֵחַ
שִׁבְרֵתוֹ לִישְׁתַּתֵּךְ ה' וּמִצְוֹתֶיךָ עֲשֵׂה:
הִדְרִיכֵנִי בְּנִיבֵי מִצְוֹתֶיךָ כִּי בֹ תַפְעֻלִּי

The first word of the preface, *MOSES*—which immediately follows—and which, like that of the ensuing fac-simile of the first word prefixed to the second part—is, as the above author justly remarks, elegantly cut in wood, with pleasing embellishments, like those of the other Soncino publications. An index is prefixed to each part; and at the commencement of the second part, there is another similar prefix of the word *תוכן*. To the second part is the following important prefix—according to the translation of it by De Rossi:

*Iam vero absolutum est opus dispositum et pulcherri-
mum, probatum, purgatum, accuratissimum, prout
didicit vel studuit mens mea, venitque in cogitationem*

ac finitum anno CCXLIX sexti millenarii die xv mensis
tebeth. Laus sit Deo qui dicit et facit, qui dedit mihi
gratiam suam, inquit Gersom filius sapientis R. Mosis ex
semine Israel, vir Soncinas.

We are also informed that this date affixes the printing of the volume to the month of December 1488, or to January in the following year: but whether December, January, or February, the dominical year of 1488 (as we have before noticed) still obtains. Gerson (continues De Rossi) still lived at Soncino, in the year 1489, nor had he then left his country; so that there is no doubt of the edition appearing at that place in the same year. It is also the first edition in which his name alone appears.

That the reader may have a notion of the splendor of the two cuts, designative of the words before particularly mentioned, I present him with a fac-simile of the third cut, being the first initial word of the second part; to which the two following lines are added:



הִקְבֵּה אֶת הָעוֹלָם בְּרָאוּ בְּיוֹם הָרִאשׁוֹן וְהַמֵּלֶאכִי עֲבָדוּ בוֹ
וְהַשְׁעֵי שֶׁל הַמִּקְרָה בָּמָס עֲלֻחָתוֹ וְכַתוּב אַחֲרָיו עֲשֵׂה מִלֵּאכֵי

The ornamental border is common to the three words thus embellished. The concluding sentence of the second part is as follows:

ותשלם המלאכה ערובה ופה צרפה מווקעת מדייקת
 כאשר נרסה נפש תמלה במחשבת תשלם בשנת רמט
 לאלף השש בחמשה עשר בטבת שבת לאל אימר תעשה
 אשר נתן אלי חטו נאם נרשם בן החד' משה זרע ישראל
 איש שניצני :

* Multa habentur in hac editione antichristiana * (says De Rossi) quas in meo exemplari deleta sunt, et in aliis editionibus plerumque ommissa. Quamquam et verba quaedam acerbiora, quas poteras Christianorum odium magis concitare, omisit editor, vacuo relicto spatio, ut patet ex ipsa præfatione ac in folio verso, ubi scribit Kotzensis Deum prævidisse mundi nationes sibi sacros libros descripturas fore eosque immutaturas לרעה ולמסור in malum et in Aeresim. Desunt hæc verba tum hic, tum paullo post, ubi paucis interjectis repetuntur, sed adsunt in mss. codicibus, et in editione altera antiquiore et primaria sine anno et loco. *Annales Hebræo-Typographici*, pt. i. p. 61-2, edit. 1795. The same bibliographer notices another copy besides his own, which former was imperfect towards the end. The present copy, which came from the Crevenna Collection, is stained in the margins, but the text is sound and perfect. *Bibl. Crevenn.* vol. i. n°. 1279. It may be treasured among the rarities of this Collection, and is bound in russia leather.*

738. NIDER (IOHANNES). MANUALE CONFESSORUM.
Printed by Conrad Homborch. Without Place,
or Date. Quarto

The Noble Owner of this copy may be congratulated not only upon the possession of an edition of the above work, which was unknown to Panzer, but upon such edition presenting him with a specimen of a PRINTER, whose name has wholly escaped the researches of that diligent and extraordinary bibliographer. Not finding CONRAD DE HOMBORCH in either of the lists of printers, by Panzer, it was not surprising to observe the omission of it in the comparatively superficial work of La Serna Santander. The present elegant little volume bears every mark

* As far as I can discover, this work is not introduced into the *Bibliotheca Judaica Antichristiana* of De Rossi, published in 1800, &c.

of the early Cologne press, and exhibits a typographical character very much like that of Ulric Zel. Perhaps, upon the whole, the execution of it is superior to what we usually observe in the productions of the father of the Cologne press. There are signatures, but they are arranged with great irregularity. On the recto of the first leaf, on what should be marked a ij (a i being blank) we read this prefix :

**Incipit Manuale confessorum Venerabilis
magistri Johannis nider sacre theologie p
fessoris ordinis predicatorum**

The first chapter begins on the reverse of the second leaf. A full page has 27 lines. On the recto of fol. 75 and last, is the following colophon :

**Explicit manuale confessorum Venerabilis
magistri Johannis nider sacre theologie pro
fessoris ordinis predicatorum. Impressum aut
p me Conradu de homborch. et admissum ac
approbatum ab alma uniu'sitate Coloniensi
ad laudem et honorem dei qui e benedictus in
secula Amen.**

This is, upon the whole, a very desirable copy, and is bound in blue morocco.

739. NIDER (IOHANNES). MANUALE CONFESSORUM.
Printed by Iohn Bonhomme. Paris. 1489.
Quarto.

Signature a i is blank. On the recto of a 2, beneath the running title, 'Prima Pars,' we read this prefix :

**Primi sacre theologie pfefforis fratris iohis nyder
ordinis predicatorum manuale confessorum. ad instructionem
spiritualium pastorum : feliciter Incipit.**

On the reverse of g 3, in eights, is the colophon, thus :

**Explicit manuale confessorū iohānis nyder ordinis
predicatorū impressū parisijs per Iohānem bonhōme
librarium vniuersitatis parisiē. Anno dñi. Millesimo
CCCC. lxxxix.**

Two leaves of a table follow; the whole in eights, except g—which has only 6 leaves—a blank leaf forming the 6th. There are running titles, throughout. Panzer refers to Maittaire, Mittarelli, and Laire, each of whom is comparatively superficial: La Caille has a barren notice of it at p. 63 of his *Histoire de la Librairie*. The present is a beautiful copy, in old red-morocco binding, and was formerly in the collection of Count Hohn.

**740. NIGER (PETRUS.) CONTRA IUDÆOS. Printed
by Conrad Fyner. Eslingen. 1475. Folio.**

A very curious, interesting, and uncommon book. It exhibits the first known specimen of the HEBREW TYPE, and has been described by Wolfius, Marchand, Freytag, and Laire, with rather uncommon minuteness; especially by Wolfius. If Seenüller had noticed this latter description, he would not have referred exclusively to Freytag. It is evident that Maittaire had never seen the volume. Panzer refers to the commentary of Schwarz concerning the Elements of the Hebrew Language by the author of the present work. Consult the *Bibl. Hebraica*, vol. ii. p. 1110-1115; *Hist. de L'Imprim.* p. 67; *Analect. Literar.* p. 634; *Index Libror.* vol. i. p. 370; *Incunab. Typog. fasc.* iv. p. 2-3; Maittaire, vol. i. p. 345, note 2; and Panzer, vol. i. p. 380-1.

On the recto of the first leaf is a prefix of 4 lines and a word; below, are 31 lines—having a capital initial, E, equal to 9 lines. On the recto of the following leaf we read the opening of the work, thus:

**Apide quē Ephaueft edificātes factus est
Ben asser maazu habonim haitah
I caput aguli A dñlo factueft
leros; pinna Me et adonai haitah
istud ipm mirabile I oculis nris.**

On the recto of the 10th leaf, from the beginning of the volume, are the following Hebrew characters—THE FIRST which are known to have been published by means of the PRESS—It would be unpardonable not to present them to the reader in the form of a fac-simile, thus :

כַּאֲשֵׁי ת בַּלָּא

There are very few other similar characters throughout the impression. On the reverse of the 43d leaf we read the colophon; from which all that is necessary is here extracted :

Explicit tractatus Ad Iudeos p̄fidiam exstirpan-
dam affectus p̄ fratrem Petrū Nigri Ordinis p̄di-
catorū Universitatū Montispeſulani in Francia. Sala-
mantine in hispania. ſcriburenſ' ac Ingelſtetenſis In
Alamānia ſituatarū. Baccalariū In theologia forma-
tū In lingua hebraica p̄ficiētem Qui ꝛ ipſo corrigē-
te Impreſſus eſt p̄ diſcretū ac Induſtriū virū Contra
dum Fp̄ner de gerhul'en. In Eßlingen. Imperiali
villa. ac ɔplet' Anno ab Incarnacōe dñi. Millesimo
cccclxxv die ſexta Junij.

This is ſucceeded by a table or index of 6 leaves; on, the 3rd leaf of which is a conſiderable number of ſimilar Hebrew characters. There are neither numerals, ſignatures, nor catchwords. 'Volumen hoc (ſays Lalre, very juſtly) non parum utilitatis aſſert pro antiquā Typographiæ historiā. *Ibid.* The preſent is a large and fine copy, with many rough leaves; in blue morocco binding.

Orations, &c.

. Under this title are included all those works, professedly of the character of ORATIONS, and all EPISTLES written upon public affairs, which are in this Library; or, rather, which I have been hitherto enabled to collect into one body. This plan is presumed to be preferable to that of dividing and scattering the Orations in the body of the work, according to the names of the authors. In the present instance, however, the authors are arranged in alphabetical order; and the Orations are divided under the following heads; MISCELLANEOUS, FUNERAL, and AGAINST THE TURKS.

I. MISCELLANEOUS.

741. ÆNEAS SYLVIVS. Oratio coram Calixto III. De Obedientia. (*Printed by Planck.*) *Without Place or Date.* Quarto.

At pages xlviii-ix of the first volume of this work, the reader has had something more than an intimation of the contents of this spirited Oration. The copious extracts from it, there given, shew that it has some intrinsic interest; and Audiffredi conjectures, on the authority of the *Letters of Indulgence of Pope Nicholas V.* having been printed at Mentz in 1454, that *this Oration* might also have been there printed in the year in which it was delivered; namely, in 1455. *Edit. Rom.* p. 422. If so, it was unquestionably a very different, and much earlier impression than the present; but I incline to doubt the existence of any such earlier publication. We shall here be brief in the description of it, since it is one of the numerous Opuscula which came from the press of Planck towards the close of the XVth century. It is printed upon 5 leaves, the last leaf being blank. The prefix is as follows:

¶ Oratio Enee Silvij epi Benensis : coram Calisto papa tertio de obedientia Frederici tertij impatoris
1544. 1b.

A full page has 33 lines ; and there are neither numerals, signatures, nor catchwords. A beautiful copy ; bound in old red morocco, with almost the entire number of tracts noticed under the present head of ORATIONS. Every such other tract, in the same volume, will be designated as *Harleian Copy**—as the volume was unquestionably in the Harleian Collection.

ALMEIDA (FERDINANDUS DE). Ad Alexandrinum VI. Papam. (*Printed by Besicken*).
 Quarto.

There is a prefix to John II. king of Portugal, in one leaf. In the whole, 4 leaves. At the end 'Dixi.' See Audiffredi, *Edit. Rom.* p. 315. *Harleian Copy*.

ALPHARABIUS (IACOBUS). Panegyricus in divi Ludovici Reg. et Christ. Fæd. celebritate Senatui Apostolico dictus. *Apparently printed by Besicken.* Quarto.

In the whole, 10 leaves. The first 3 pages are occupied by an address to Georgius de Amboysia, and the last 4 pages contain addenda. Signature a has 6, and b, 4 leaves. At the end, 'Ex urbe pridie Kal.' Sept. M.Dl. *Harleian Copy*.

BADUARIUS (SEBASTIANUS). Oratio ad Alex. VI. In Prestanda Obedientia. *Printed apparently by Silber.* 1492. Quarto.

In the Gothic character : 2 leaves. At the end : Dixi in publicis consistorio die. xviij. Decembris. 1544. 1b.

* It must be observed that all these tracts being in the same volume, there is only one number prefixed ; which is that of 741—according to its alphabetical order. The condition of these tracts is most beautiful.

BARBARIZAC (HERMOLAUS). Oratio ad Federicum Imper. & Maximilianum Reg. Romanor. Prin. Invict. *Printed apparently by Planck.* Quarto.

At the end: 'Et Deugis. pridie nonas augusti. M.ccccxxxvi.. In the whole, 6 leaves. *Harleian Copy.*

742. BERNARDUS JUSTINIANUS. Oratio apud Sixtum IV. *Printed by Philip de Lignamine.* Rome. 1471. Folio.

The prefix, at top of the first page, or on the recto of the first leaf, is thus:

**BERNARDI IVSTINIANI LEONAR
DI ORATORIS FILII LEGATI VENETI
ORATIO HABITA APVD SIXTVM qvA
RTVM PONTIFICEM MAXIMVM**

There are 24 lines below; but a full page has 30 lines. This oratorical tract, in 9 leaves, is printed in the same manner and type as is that of CORANUS, described at p. 441 post; and probably (as we may conjecture from Audiffredi) was published at the same period. On the recto of the last leaf, beneath 11 lines of text, we read the following subscription:

Acta Rome. iiii. nonas decembris. Anno Millesimo quadingentesimoseptuagesimoprimum. in consistorio publico. Regnante Sixto. IIIL. Pōtifice maximo. Anno eius primo.

Et impresse sunt in domo Nobilis uiri Iohannis philippi de Lignamine. Siculus. Scutifer sanctissimi pa. supradicti.

The reader may consult the *Edit. Rom.* p. 85-6. The present is a very fair, sound copy; in blue morocco binding.

CÆSAR (CAIUS JULIUS). Oratio Vesontione belgicæ ad milites habita. *Printer unknown.* Quarto.

A prefix of poetry, and two prossical prefixes, by Andrea Brentius Patavinus—precede the Oration. The type is a neat Roman, closely printed. In the whole, 10 leaves. Four sets of verses are on the reverse of the 10th leaf. *Harleian Copy.*

CAIETANUS (FRANCISCUS PATRITIUS). (Episcopus) Oratio ad Innocent. VIII. Papam. *Apparently printed by Planck.* Quarto.

In the whole, 4 leaves. *Harleian Copy.*

CAOURSIN (GUILLELMUS). Rhodiorum Vicecancellarius. Oratio ad Pont Innocent. VIII. *Printed apparently by Guldinbeck.* 1485. Quarto.

Only 2 leaves. At the end, 'Anna M.CCCC.LXXX. a natalitate;' being the last of the 3 lines of the colophon. *Harleian Copy.*

CASSANDRA. Diuæ Cassandræ Fidelis Virginis Venetæ in Gymnasio Patauino pro Bertutio Lamberto Canonico Concordiensi liberalium artium insignia suscipiente Oratio. *Printed by Racociola.* Modena. 1494. Quarto.

Six leaves. On the recto of the 3rd leaf: 'Dixit xpiij fili' Salutis Christianæ. Anna M.cccc.lxxxvj.' Then follows an epistle of Ludovicus Seledus to Cassandra, to which there is a reply by Cassandra. Next, Angelus Thuredeus Lucanus to Cassandra, dated 1488. In the

last place, some Sapphics by Franciscus Niger to the same ' Venetian Virgin;' which shall speak for themselves in the subjoined note.* The entire tract, 6 leaves, is upon signature a. *Harleian Copy.*

* Virgo : cui tinnit falerna lingua :
ore facundo : gravisque dictis :
cui tonat dignum cicerone pectus
eloquiumque.

Sive sermonem sequeris pedestrem :
sive bellatum potius cothurnum :
vel quod intonsi sapere patres
quodque novelli.

Nescio : quo te celebrare plectro
debeam : laudes subeunt carmenis
namque tot nostris : quibus alma fulget
virgo per orbem.

Cedat ut plectrum facili propertii :
musa rursus : simul et catulli :
atque bonis tantum fugiat maronis
callicepa.

Flebilis illi statuere versus :
cynthia : dulcis modulatus ignes
ille : dilectae lacrymans corymbos :
alter amores.

Lesbim flammam cecidit catullus.
filium late veneris poeta,
omnium princeps : simul et decorum
arma virumque.

Quid novi tandem coquinae tales.
hic virum fortem : solitos hic ignes
dixit : et quae sunt recitata quondam
carnalis prisco.

Tu tamen cunctos superas puella :
quos vel ornatis stibus latui :
sive nugaces voluere gregi
ferre sub astra.

Hinc nites pulchra facie : veivato
crine : pectus habijs serena
fronte : ridenti penitus oculo :
summis innotat.

Hinc velut sidus n'cturo : refalget
culta mens : sanctam simul et pudicum
pectus : et summa probitate totam
corpus odorum.

CHEURERIUS (PHILIPPUS). Oratio ad Pontificem
Innocent. VIII. *Apparently printed by Gul-*
dinbeck. Quarto.

Only 2 leaves. At the end: 'Habita in consistorio publico. anno
domini. m.cccc.lxxxv.' &c. *Harleian Copy.*

Inde facundo vigilata corde
dicta mirantur iuvenes senesque,
credimus scriptis utriusque lingua
tamen adesse,

Equis ornatus poterit pedester,
prosequi tantas totidemque laudes,
ecquis in dignus poterit citharus
surgere cantus.

Virgines multi cecinere doctas:
tulliam: gracchi pariter sororem:
quorum facundi meruit parentis
dicier haeres,

Seda quas vano genere mundo
nam decus lingua fiet ipse phoebus
cesserit tantis merito puellis:
more vetusto.

Non tamen pectus tribuit pulicum:
quod tibi pallas dedit inter omnes
quod tibi virtus: probitas: fidesque
cena reliquit.

Ergo diuino decorata vultu
virgo: diuinam sapiensque vocata:
quod nisi sacrum tibi nomen esse
confiteamur.

Sacra es: et omni veniens profectio
ut leues martis populum ferocem:
aetna saturni tribunaque nobis:
sidere fausto.

Diva sed quo te populus fatiger
there: vel quous titulo vocari.
iure pietatem precibus pudicia
flectite rates.

CHIEREGATUS (LEONELLUS), &c. Epistola Georgio Iuriscosulto ecclesie sancti Petri Basiliensis. p̄posito. *Printed by Guldinbeck. Without Date. Quarto.*

Only 4 leaves; but valuable to the typographical antiquary, as containing the following colophon—in which the name of the printer unequivocally appears:

Hecq; impressa est epistola per honorabilem ⁊ discretū necnon ingeniosum virū magistrū Bartholomēū Guldinbeck de Sultz.

Harleian Copy.

COLLENUTIUS (PANDULPHUS). Iuris. et Equit. Illustr. Ferrar. Ducis Leg. Oratio ad Aug. Prin. Maximilian. Cæs. Romanor. Reg. *Printed apparently by Besicken. Quarto.*

Eight leaves, on signature a: At the end: 'Dieta in Ispruchis in auditorio Cæsaris'—and signed 'Pandulphus.' *Harleian Copy.*

Hæc sibi phœbus cupiat puellæ:
hæc novænarum numeros sororum
arguat: denum vocitemus omnes
hæc quoque musas.

Hæc mihi cantus tribuat: fidesque:
hæc modos: plectrum: cytharæ: citharæ
hæc mihi denum faciat deinceps
calliopæ.

Impressum Motiaz
per. M. Dominicū Rocockolā
Mille, cccc, lxxxiij.

743. CORANUS (AMBROSIANUS). Oratio ad Rev. et Dom Gulielmum Ep̄m Ostiensem Cardinal. Rothomagensem. DE CONCEPTIONE VIRGINIS. *Printed by I. P. de Lignamine. Rome. 1473. Folio.*

The first leaf is occupied by a preface and the rubrics. On the recto of the 2nd leaf, the Oration begins. In the whole, 10 leaves. On the recto of the last, we read as follows:

Quicunq; autem suprascriptam orationem deuote dixerit p qualibet uice auctoritate Sanctissimi dñi nostri domini Sixti diuina prouidentia Pape quarti Centum dies de iniunctis sibi penitentiis misericorditer relaxantur.

MCCCCLXXIII. Mensis februarii die uicesima Impressus est hic sermo i domo Iohannis philippi de lignami. Messañ. S. D. N. familiaris Anno eius secundo

This small tract is in fine preservation, and may be considered a most desirable specimen of the press of De Lignamine. The Oration itself is equally dull and strange. Elegantly bound in dark calf, by Lewis.

DALBURGH (IO. CAMERARI) Vormaciensis ad Pont. Innocent. VIII. Gratulatio. *Printed apparently by Planck. Quarto.*

In the title: 'victa. Anno. MCCC.LXXIII. die. non. Julij.' Only 4 leaves. *Harleian Copy.*

FERDINANDI (VALASCI) &c. ad eund. Pontificem Oratio. *Unknown Printer. Quarto.*

Eight leaves: 32 lines in a full page. At the end: 'Eius Dec. Disi.' *Harleian Copy.*

FLISCI (HECTORIS) I. U. D. Lauaniæ &c. ad Innocent. VIII. Pontificem Oratio *Printed apparently by Planck. Quarto.*

From the conclusion we gather the following date: 'Anno dñi. M.CCCC.LXXV. Die. xvij. Aprilis. finis. Laus Dei' The tract contains 6 leaves; and after the subscription, just given, we read eight hexameter and pentameter verses of *Letus Veltrius* 'to the House of Fliscus.' *Harleian Copy.*

GERALDINI (ANTONII) Prothonotarii apostolici Poetæque Laureati, &c. Oratio in Obsequio canonice exhibito per Illustr. Com. Tendillæ &c. *Printed apparently by Planck. Quarto.*

At the end of the 6th leaf: 'Habita Romæ &c. 1486.' The gracious reception of this speech by the Pontiff, (Innocent VIII.) is recorded on the 7th and concluding leaf: in which there are twelve hexameter and pentameter verses. *Harleian Copy.*

GUIBAE (ROBERTI) Britanni Episcopi Trecorensis (ad Innocent. VIII. Pont.) Legati illustrissimi ac invictissimi Francisci Ducis Britannicæ Oratio in Obedientia præstanda. *Printed apparently by Guldinbeck. Quarto.*

Only 2 leaves. At the end: 'Dixi pater bestifera.' *Harleian Copy.*

MAFFEUS (BENEDICTUS). Epistola Domino d. Oliverio tunc Alban. nunc Sabinen. de Laudibus Pacis. *Printed apparently by Ulric Han and Simon de Luca. Quarto.*

This may probably be considered the most elegantly printed tract in this very curious and extraordinary volume. There are only 21 lines in a full page, which latter is surrounded by a margin of unusual dimensions. In the whole, 16 leaves. *Harleian Copy.*

MANILII (ANTONII) Britonoriensis pro Britonoriensibus ad Pont. Innocent. VIII. Oratio. (*Printed by Silber.*) Quarto.

This tract, of only 3 leaves, is executed in the small roman type of Silber. At the end: 'FINIS.' *Harleian Copy.*

MARLIANI (IO. FRANCISCI) Mediolanensis: ad eundem Pontificem Oratio. *Printed by Planck.* Quarto.

Only 4 leaves. In the title: 'habita Anno dni, M.dccc.lxxxv. tertio calendas quintidas.' *Harleian Copy.*

MEZAMICI (IACOBI) &c. Reipub. Immolensis Legati ad Pont. Alexandr. VI. Oratio. *Unknown Printer.* Quarto.

At the end, 'FINIS.' The whole, 6 leaves, on signature a. A firm round roman type. *Harleian Copy.*

MONTANI (COLAE) ad Lucenses Oratio. *Unknown Printer.* Quarto.

The type is Gothic; closer and smaller than that of Planck. In the whole, 7 leaves. *Harleian Copy.*

NEUNHAUSER (IOHANNIS) Decretorum Doctoris Ecclesiæ Ratisponensis. Ad Pont. Innocent. VIII. pollicitæ obedientiæ: Oratiuncula. *Printed by Planck.* Quarto.

Only 2 leaves. Gothic letter. *Harleian Copy.*

PACETTI (DIEGHI) Oratio ad Julium II. Pontif.
Max. de Obedientia Potent. Emanuelis Lusitan.
Regis. *Unknown Printer. Quarto.*

The prefix tells us that this oration was delivered in M.D.V. The termination is thus expressed: 'DIXI.' Only 4 leaves. A round bold and legible roman character. *Harleian Copy.*

PERERIIS (GUILLERMI DE) Sermo habitus super
Electione futuri Pontificis. Anno Mcccclxxxiiiij die
Iouis. xxvj. Aug. *Apparently printed by Planck. Quarto.*

Only 4 leaves; concluding with the word '¶ finis.' *Harleian Copy.*

SCALÆ (BARTHOLOMEI) ad Innocent. Papam VIII.
Oratio. *Printed by Planck. Quarto.*

In the whole, 5 leaves. Gothic character. *Harleian Copy.*

SCHINUCCIIS (A. DE) de Senis Episcopi Suanen̄ ad
eundem Pontificem Oratio pro Republica Senensi.
Printed apparently by Besicken. Quarto.

Only 2 leaves, with 24 lines in a full page. At the end 'Amen.' *Harleian Copy.*

STROZCÆ (TITI VESPASIANI) ad eundem Pontificem
Oratio. *Apparently printed by Planck. Quarto.*

At the end: 'Dixi.' Only 4 leaves. *Harleian Copy.*

VARIORUM. Reuerendissimorum ac nobilissimorum Virorum dominorum oratorum xpianissimi Francorum Regis ad Innocent. Papam VIII. in publico consistorio habita. die xi februarij anno m.cccc. lxxxv. *Printed by Guldinbeck.* Quarto.

Only 2 leaves. At the end: 'Reuerendus in xpo pater dominus petrus Cadeni epus antistiti. ex debet biturica ortus hanc orationem proposuit. loco anno et die supradictis.' *Harleian Copy.*

II. FUNERAL.

ARDICINI. (R. D. ii dela porta Cardinalis Alerien-sis Heri sui) in Funere. A Francisco Cardulo Narniensi. *Printed by Silber.* 1493. Quarto.

This tract, of only 4 leaves, is executed in the small roman type of Silber. At the conclusion of it ('Dixi') we have an epistle, in 2 leaves, of the Cardinal of Aleria to Pope Innocent VIII. in excuse for his departure from the Roman Court. This latter is printed in the same character, and has, at the end, the date of Mccccxxxxiii. *Harleian Copy.*

FERRICI (PETRI) lit. sanct. Sixti presbit. Ludouici Imolensis Oratio In Funere. *Apparently printed by Guldinbeck.* Quarto.

At the end of the 9th page: 'Hortus per magistrum Eudouicum Imolensem.' Two pages, by Paulus de Crottis, follow. This Funeral Oration was delivered in the eighth year of the pontificate of Sixtus IV. In the whole, 6 leaves. *Harleian Copy.*

FRIDERICI III. ROMANORUM IMPERATORIS IN FUNERE
Oratio habita per Bernhardum Perger. *Printed
by Planck. Quarto.*

Only 4 leaves. At the end: 'Diri.' *Harleian Copy.*

INNOCENTII PAPÆ VIII. IN FUNERE. Coram sacro
cetu Rev. dominor. Cardinal. et tota Curia.
Oratio habita per dominum Leonellum Episcopum
Concordiensem. *Printed by Planck. Quarto.*

With this publication, there should be an Oration by Bernardus Carnial 'Pacensis Episcopus,' (orator to the King and Queen of Spain) for the election of a new Pope, on the decease of Innocent VIII. delivered the 6th of August, 1492. Another Oration, upon the same subject, is by Alexius Celadenus. The first tract has 3, the second 10, and the third 6, leaves. The two former are printed by Planck, the third by Guldinbeck. *Harleian Copy.*

POMPONII LÆTI IN FUNERE: Oratio per Petrum
Marsum. *Unknown Printer. Quarto*

A very interesting tract, of only 4 leaves. At the end 'Amen: Laus deo optimo: Maximoque.' The type resembles that of the large roman character by Eucharius Silber. *Harleian Copy.*

MATISCONENSIS (Card. Executoribus.) Oratio per
Ant. Lollium Geminianensem. *Apparently print-
ed by Planck. Quarto.*

Only 6 leaves. At the end: 'Inns. 1555. 1556. 1557. &c.
1558. 1559. 1560. 1561. 1562. 1563. 1564. 1565. 1566. 1567. 1568. 1569. 1570. 1571. 1572. 1573. 1574. 1575. 1576. 1577. 1578. 1579. 1580. 1581. 1582. 1583. 1584. 1585. 1586. 1587. 1588. 1589. 1590. 1591. 1592. 1593. 1594. 1595. 1596. 1597. 1598. 1599. 1600. 1601. 1602. 1603. 1604. 1605. 1606. 1607. 1608. 1609. 1610. 1611. 1612. 1613. 1614. 1615. 1616. 1617. 1618. 1619. 1620. 1621. 1622. 1623. 1624. 1625. 1626. 1627. 1628. 1629. 1630. 1631. 1632. 1633. 1634. 1635. 1636. 1637. 1638. 1639. 1640. 1641. 1642. 1643. 1644. 1645. 1646. 1647. 1648. 1649. 1650. 1651. 1652. 1653. 1654. 1655. 1656. 1657. 1658. 1659. 1660. 1661. 1662. 1663. 1664. 1665. 1666. 1667. 1668. 1669. 1670. 1671. 1672. 1673. 1674. 1675. 1676. 1677. 1678. 1679. 1680. 1681. 1682. 1683. 1684. 1685. 1686. 1687. 1688. 1689. 1690. 1691. 1692. 1693. 1694. 1695. 1696. 1697. 1698. 1699. 1700. 1701. 1702. 1703. 1704. 1705. 1706. 1707. 1708. 1709. 1710. 1711. 1712. 1713. 1714. 1715. 1716. 1717. 1718. 1719. 1720. 1721. 1722. 1723. 1724. 1725. 1726. 1727. 1728. 1729. 1730. 1731. 1732. 1733. 1734. 1735. 1736. 1737. 1738. 1739. 1740. 1741. 1742. 1743. 1744. 1745. 1746. 1747. 1748. 1749. 1750. 1751. 1752. 1753. 1754. 1755. 1756. 1757. 1758. 1759. 1760. 1761. 1762. 1763. 1764. 1765. 1766. 1767. 1768. 1769. 1770. 1771. 1772. 1773. 1774. 1775. 1776. 1777. 1778. 1779. 1780. 1781. 1782. 1783. 1784. 1785. 1786. 1787. 1788. 1789. 1790. 1791. 1792. 1793. 1794. 1795. 1796. 1797. 1798. 1799. 1800. 1801. 1802. 1803. 1804. 1805. 1806. 1807. 1808. 1809. 1810. 1811. 1812. 1813. 1814. 1815. 1816. 1817. 1818. 1819. 1820. 1821. 1822. 1823. 1824. 1825. 1826. 1827. 1828. 1829. 1830. 1831. 1832. 1833. 1834. 1835. 1836. 1837. 1838. 1839. 1840. 1841. 1842. 1843. 1844. 1845. 1846. 1847. 1848. 1849. 1850. 1851. 1852. 1853. 1854. 1855. 1856. 1857. 1858. 1859. 1860. 1861. 1862. 1863. 1864. 1865. 1866. 1867. 1868. 1869. 1870. 1871. 1872. 1873. 1874. 1875. 1876. 1877. 1878. 1879. 1880. 1881. 1882. 1883. 1884. 1885. 1886. 1887. 1888. 1889. 1890. 1891. 1892. 1893. 1894. 1895. 1896. 1897. 1898. 1899. 1900. 1901. 1902. 1903. 1904. 1905. 1906. 1907. 1908. 1909. 1910. 1911. 1912. 1913. 1914. 1915. 1916. 1917. 1918. 1919. 1920. 1921. 1922. 1923. 1924. 1925. 1926. 1927. 1928. 1929. 1930. 1931. 1932. 1933. 1934. 1935. 1936. 1937. 1938. 1939. 1940. 1941. 1942. 1943. 1944. 1945. 1946. 1947. 1948. 1949. 1950. 1951. 1952. 1953. 1954. 1955. 1956. 1957. 1958. 1959. 1960. 1961. 1962. 1963. 1964. 1965. 1966. 1967. 1968. 1969. 1970. 1971. 1972. 1973. 1974. 1975. 1976. 1977. 1978. 1979. 1980. 1981. 1982. 1983. 1984. 1985. 1986. 1987. 1988. 1989. 1990. 1991. 1992. 1993. 1994. 1995. 1996. 1997. 1998. 1999. 2000. 2001. 2002. 2003. 2004. 2005. 2006. 2007. 2008. 2009. 2010. 2011. 2012. 2013. 2014. 2015. 2016. 2017. 2018. 2019. 2020. 2021. 2022. 2023. 2024. 2025. 2026. 2027. 2028. 2029. 2030. 2031. 2032. 2033. 2034. 2035. 2036. 2037. 2038. 2039. 2040. 2041. 2042. 2043. 2044. 2045. 2046. 2047. 2048. 2049. 2050. 2051. 2052. 2053. 2054. 2055. 2056. 2057. 2058. 2059. 2060. 2061. 2062. 2063. 2064. 2065. 2066. 2067. 2068. 2069. 2070. 2071. 2072. 2073. 2074. 2075. 2076. 2077. 2078. 2079. 2080. 2081. 2082. 2083. 2084. 2085. 2086. 2087. 2088. 2089. 2090. 2091. 2092. 2093. 2094. 2095. 2096. 2097. 2098. 2099. 2100. 2101. 2102. 2103. 2104. 2105. 2106. 2107. 2108. 2109. 2110. 2111. 2112. 2113. 2114. 2115. 2116. 2117. 2118. 2119. 2120. 2121. 2122. 2123. 2124. 2125. 2126. 2127. 2128. 2129. 2130. 2131. 2132. 2133. 2134. 2135. 2136. 2137. 2138. 2139. 2140. 2141. 2142. 2143. 2144. 2145. 2146. 2147. 2148. 2149. 2150. 2151. 2152. 2153. 2154. 2155. 2156. 2157. 2158. 2159. 2160. 2161. 2162. 2163. 2164. 2165. 2166. 2167. 2168. 2169. 2170. 2171. 2172. 2173. 2174. 2175. 2176. 2177. 2178. 2179. 2180. 2181. 2182. 2183. 2184. 2185. 2186. 2187. 2188. 2189. 2190. 2191. 2192. 2193. 2194. 2195. 2196. 2197. 2198. 2199. 2200. 2201. 2202. 2203. 2204. 2205. 2206. 2207. 2208. 2209. 2210. 2211. 2212. 2213. 2214. 2215. 2216. 2217. 2218. 2219. 2220. 2221. 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2388. 2389. 2390. 2391. 2392. 2393. 2394. 2395. 2396. 2397. 2398. 2399. 2400. 2401. 2402. 2403. 2404. 2405. 2406. 2407. 2408. 2409. 2410. 2411. 2412. 2413. 2414. 2415. 2416. 2417. 2418. 2419. 2420. 2421. 2422. 2423. 2424. 2425. 2426. 2427. 2428. 2429. 2430. 2431. 2432. 2433. 2434. 2435. 2436. 2437. 2438. 2439. 2440. 2441. 2442. 2443. 2444. 2445. 2446. 2447. 2448. 2449. 2450. 2451. 2452. 2453. 2454. 2455. 2456. 2457. 2458. 2459. 2460. 2461. 2462. 2463. 2464. 2465. 2466. 2467. 2468. 2469. 2470. 2471. 2472. 2473. 2474. 2475. 2476. 2477. 2478. 2479. 2480. 2481. 2482. 2483. 2484. 2485. 2486. 2487. 2488. 2489. 2490. 2491. 2492. 2493. 2494. 2495. 2496. 2497. 2498. 2499. 2500. 2501. 2502. 2503. 2504. 2505. 2506. 2507. 2508. 2509. 2510. 2511. 2512. 2513. 2514. 2515. 2516. 2517. 2518. 2519. 2520. 2521. 2522. 2523. 2524. 2525. 2526. 2527. 2528. 2529. 2530. 2531. 2532. 2533. 2534. 2535. 2536. 2537. 2538. 2539. 2540. 2541. 2542. 2543. 2544. 2545. 2546. 2547. 2548. 2549. 2550. 2551. 2552. 2553. 2554. 2555. 2556. 2557. 2558. 2559. 2560. 2561. 2562. 2563. 2564. 2565. 2566. 2567. 2568. 2569. 2570. 2571. 2572. 2573. 2574. 2575. 2576. 2577. 2578. 2579. 2580. 2581. 2582. 2583. 2584. 2585. 2586. 2587. 2588. 2589. 2590. 2591. 2592. 2593. 2594. 2595. 2596. 2597. 2598. 2599. 2600. 2601. 2602. 2603. 2604. 2605. 2606. 2607. 2608. 2609. 2610. 2611. 2612. 2613. 2614. 2615. 2616. 2617. 2618. 2619. 2620. 2621. 2622. 2623. 2624. 2625. 2626. 2627. 2628. 2629. 2630. 2631. 2632. 2633. 2634. 2635. 2636. 2637. 2638. 2639. 2640. 2641. 2642. 2643. 2644. 2645. 2646. 2647. 2648. 2649. 2650. 2651. 2652. 2653. 2654. 2655. 2656. 2657. 2658. 2659. 2660. 2661. 2662. 2663. 2664. 2665. 2666. 2667. 2668. 2669. 2670. 2671. 2672. 2673. 2674. 2675. 2676. 2677. 2678. 2679. 2680. 2681. 2682. 2683. 2684. 2685. 2686. 2687. 2688. 2689. 2690. 2691. 2692. 2693. 2694. 2695. 2696. 2697. 2698. 2699. 2700. 2701. 2702. 2703. 2704. 2705. 2706. 2707. 2708. 2709. 2710. 2711. 2712. 2713. 2714. 2715. 2716. 2717. 2718. 2719. 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3218. 3219. 3220. 3221. 3222. 3223. 3224. 3225. 3226. 3227. 3228. 3229. 3230. 3231. 3232. 3233. 3234. 3235. 3236. 3237. 3238. 3239. 3240. 3241. 3242. 3243. 3244. 3245. 3246. 3247. 3248. 3249. 3250. 3251. 3252. 3253. 3254. 3255. 3256. 3257. 3258. 3259. 3260. 3261. 3262. 3263. 3264. 3265. 3266. 3267. 3268. 3269. 3270. 3271. 3272. 3273. 3274. 3275. 3276. 3277. 3278. 3279. 3280. 3281. 3282. 3283. 3284. 3285. 3286. 3287. 3288. 3289. 3290. 3291. 3292. 3293. 3294. 3295. 3296. 3297. 3298. 3299. 3300. 3301. 3302. 3303. 3304. 3305. 3306. 3307. 3308. 3309. 3310. 3311. 3312. 3313. 3314. 3315. 3316. 3317. 3318. 3319. 3320. 3321. 3322. 3323. 3324. 3325. 3326. 3327. 3328. 3329. 3330. 3331. 3332. 3333. 3334. 3335. 3336. 3337. 3338. 3339. 3340. 3341. 3342. 3343. 3344. 3345. 3346. 3347. 3348. 3349. 3350. 3351. 3352. 3353. 3354. 3355. 3356. 3357. 3358. 3359. 3360. 3361. 3362. 3363. 3364. 3365. 3366. 3367. 3368. 3369. 3370. 3371. 3372. 3373. 3374. 3375. 3376. 3377. 3378. 3379. 3380. 3381. 3382. 3383. 3384. 3385. 3386. 3387. 3388. 3389. 3390. 3391. 3392. 3393. 3394. 3395. 3396. 3397. 3398. 3399. 3400. 3401. 3402. 3403. 3404. 3405. 3406. 3407. 3408. 3409. 3410. 3411. 3412. 3413. 3414. 3415. 3416. 3417. 3418. 3419. 3420. 3421. 3422. 3423. 3424. 3425. 3426. 3427. 3428. 3429. 3430. 3431. 3432. 3433. 3434. 3435. 3436. 3437. 3438. 3439. 3440. 3441. 3442. 3443. 3444. 3445. 3446. 3447. 3448. 3449. 3450. 3451. 3452. 3453. 3454. 3455. 3456. 3457. 3458. 3459. 3460. 3461. 3462. 3463. 3464. 3465. 3466. 3467. 3468. 3469. 3470. 3471. 3472. 3473. 3474. 3475. 3476. 3477. 3478. 3479. 3480. 3481. 3482. 3483. 3484. 3485. 3486. 3487. 3488. 3489. 3490.

NICENI (REV. CARD.) Greci In Funere. Oratio habita. *Printed by Planck. Quarto.*

There is no prefix to this very interesting Funeral Oration, of only 6 leaves. The two last words are '*explicit felicitet.*' *Harleian Copy.*

PERRERII (GUILLERMI) Primarii causarum apostolicarum auditoris In Funere: Oratio habita per Raphaelem Brandolinum Lippum. M. D. *Apparently printed by Silber. Quarto.*

There is a prefix by the orator. The tract comprehends 10 leaves, upon sign. a 6, and b 4. The type is the large roman character of Eucharius Silber. At the end: DIXI. *Harleian Copy.*

PETRI (REV. DOM D.) Cardinalis Sancti Sixti in Funere. A Nicolao episcopo modrusiē Oratio habita. *Apparently printed by Guldinbeck. Quarto.*

Only 6 leaves. At the end—forming the last word in the last line: '*amē.*' *Harleian Copy.*

ROBORE (LEONHARDI DE) In Funere: Oratio habita a Rev. P. D. Francisco Episcopo Cauriē ac S. d. n. Pape Datario. *Quarto.*

Only 4 leaves. Executed in the character with which Ulric Han and Simon de Luca printed the Tortellius of 1471: see p. 126 ante. At the end: '*AMEN.*' *Harleian Copy.*

SPOLETANI (CARDINALIS) In Funere. *Unknown Printer. Quarto.*

Only 6 leaves. There is no prefix, but it begins thus: '*Stetit flet super me orb super uos flet et super filias nostras.*' At the end we read as follows:

¶ *Habes hic finem orationis que sermoni aggregata & humili conturbatoque animo in funere Reuerendissimi Card. Spoletani.*

Harleian Copy.

TOLETANI (DOM. FRANCISCI) &c. In Funere. Quarto.

'*Oratio habita a Petro Mansano, &c. Anno Domini. M.cccc.lxxxix.*' Printed in a small Gothic character, between that of Planck and Guldinbeck. Only 4 leaves. *Harleian Copy.*

TORNACENSIS (REV. B. CAR.) In Funere. *Printed apparently by Guldinbeck. Quarto.*

'*Oratio habita per Joh. Anton. ep̄i Alex̄dr. Sacri palatii causarii Subditum.*' Only 4 leaves. At the end: '*finis.*'

III. AGAINST THE TURKS.

CAMPANI (IO. ANT.) Oratio in Convent. Ratispo. ad exhortandas Principes Germanorum contra Turcos et de Laudibus eorum. Habita M.cccclxxj. *Apparently printed by Planck. Quarto.*

This animated oration was probably printed towards the year 1490. It comprehends 12 leaves. At the end '*finis.*' *Harleian Copy.*

POGGII (Io. FRANCISCI) Florentini Ad Alexandrum VI. In Expeditionem contra Turcas Epistola. *Printed apparently by Besicken.* Quarto.

On signatures a 6, and b 4: 10 leaves. At the end 'FINIS.'

PORCIA DECLAMATIO IN TURCOS. *Printed apparently by Silber.* Quarto.

There is a title-page with a wood-cut coat of arms, of a boar passant upon a shield: probably the arms of Porcius. There is also a prefix addressed to Pope Alexander VI. signed Porcius. In the whole, 10 leaves: a 6, and b 4. *Harleian Copy.*

VICENTIA (PETRUS DE). Oratio pro capessanda Expeditione contra Infideles: habita iussu Innocent. VIII. A. D. Mccccxc. *Printed apparently by Besicken.* Quarto.

This tract comprehends 19 leaves. At the end: LAVS. DEO. *Harleian Copy.*

With this tract we conclude the account of the contents of this extraordinary and most interesting volume. To the collector of rare pieces, connected with the literary and political histories of Italy, towards the close of the XVth century, such a series of publications may be considered of inestimable value. I had at first intended to give copious extracts from them, similar to what appears in vol. i. p. xlix; but a consideration of the length to which such descriptions must, in consequence, have been extended, compelled me to desist from the attempt. A future work, not exclusively bibliographical, may probably furnish the public with a few interesting specimens of these publications. Meanwhile the foregoing will be thought preferable to still more abridged descriptions. This volume contains, in the whole, 45 pieces; and, as has been before observed, is in very beautiful preservation.

744. **OROSIUS. QUÆSTIONES.** *Printed by Lucas Brandis. Marsipoli. 1473. Quarto.*

This is a volume of equal beauty and rarity; and is among the very earliest productions of the press of *Lucas Brandis*, a name that does not frequently occur in the annals of typography. The type is a mixture of that of *Koburger* and *Creussner*; but preferable to either. The paper is delicate, and of a pleasing tint. Upon the whole, it may be questioned whether a much more desirable specimen of early printing can be procured. The recto of the first leaf contains a full page (23 lines), and has this prefix:

Incipiunt questiones Orosij ad beatū Augustinū Episcopum pponentes Prologus.

The margin of the first page has a capital letter A, and that of the third page has the capital letter B; but I observe no other similar peculiarity. On the reverse of the 29th and last leaf, we read this particular colophon:

Finit liber beati Augustini pponensis episcopi de questionibus orosp A luca brandis ex opido delezsch pgenito Nunc alit vrbē marsipoli conmanenti. arte impf foria in medium feliciter deditus Anno a partu uirginis salutifero Quillesimo quadringentesimosep tuagesimotercio Ponas uero augusti quinto

Deo

Gratias.

Panzer, vol. ii. p. 10, says that this colophon is succeeded by 8 verses—which he quotes: but no such verses are to be found in the present copy—and none are specified by Denis, p. 21, n°. 115. Panzer also quotes Gesner, p. 29. This is a beautiful copy: in blue morocco binding.

745. PANORMITA (ANTONIUS BECCADELLUS.) *Supposed to be printed by Sixtus Reussinger. Without Place or Date. Folio.*

* This book (says Morelli) may be ranked among those of the greatest rarity. With the exception of Audiffredi, the more distinguished bibliographers have entirely omitted to notice it; and before I had seen the account of it in the *Edit. Rom.* p. 174, I had suspected it to have been printed by Sixtus Reussinger—but now find my suspicion verified by an authority of such weight and respectability. *Bibl. Picell.* vol. ii. p. 244. Morelli proceeds to inform us that, in consequence, it is printed at Naples, in a small folio form, without numerals, signatures, or catchwords; and that the number of lines in each full page, from 33 upwards, frequently varies. The character of the type is best described by a reference to the fac-simile in vol. ii. p. 234; which leaves no doubt of Reussinger being the printer of the present edition.

Audiffredi notices a copy of it which was bound with an impression of the *EPISTLES* of *ÆNEAS SILVIUS*, of the date of 1475; and he adds, that he has thought it 'worth while to give a description of it, as Mongitor, Orlandi, Maittaire, Fabricius, Moreri, Bayle, Nicéron, Chauffepié, and other bibliographers have passed it over in silence.' His description is brief, but he properly observes that the type is similar to that of the *EPISTLES* of *ST. JEROM*, of which an account will be found in vol. i. p. 202; and that, in consequence, Reussinger, and not Ulric Han, is the printer of the impression. We shall be particular in making the reader acquainted with the principal features of this very rare volume. The recto of the first leaf thus presents us with the beginning of the prologue:

**ANTONIUS PANHORMITAE IN LIBRUM FAMILIARIVM PROLOGVS
AD FRANCISCVM ARCELIVM SORORIVM SVVM.**

E litteris quas olim in Iuuentute conscripsi in
d Gallia Cisalpina. Sub optimo omnium principe
Philippo Maria. paucas admodum, quae penes

me remanserunt, uel postea in manus peruenerunt, in unū
coniectas, tibi mitto Franciscæ Arceli decus adolescencie,
&c. &c. &c.

At the bottom we read

EXPLICIT.
PROLOGVS.

The reverse is blank. On the recto of the ensuing leaf the first epistle begins, and concludes thus: 'Vale meus amor.' In the whole, 81 leaves. On the reverse of the last leaf it is as follows:

Sequens epitaphium clarissimus poeta.
Antonius Punhormita suis dulcissimis
carminibus composuit et in sepulchruꝝ
suum affigi mandauit.

- ¶ Quærite pierides alium qui ploret amores
¶ Quærite qui regum fortia facta canat.
¶ Me pater ille ingens hōiũ sator atq; redēptor.
¶ Euocat. Et sedes donat adire pias.
¶ Antonine decus nostrum letare resurgam.

The present may be called a large and desirable copy of this estimable impression; and is bound in russia.

746. PETRARCHA, seu HADRIANUS. DE REMEDIIS
UTRIUSQUE FORTUNÆ. *Printed by Ther Hoernen.*
Cologne. 1471. Quarto.

This rare and curious little volume has been well described by La Serna Santander, in his 'Disquisition upon Signatures, Numerals, and Catchwords,' forming the supplemental volume to the Catalogue of his Books, 1803, 8vo. p. 27, &c. The work is probably here placed out of correct order, since we learn, from the same authority, that the author of it was HADRIANUS, a Carthusian monk—and not Petrarch: who, however, was taken for the model of the composition. La Serna

Santander quotes Miræus, *Auctor. de Script. Ecclesiast.* p. 266. As the title of Hadrian's and Petrarch's works is the same, the reader will perhaps forgive the introduction of the former in its present place.

The impression under description is of no small value in a bibliographical point of view. It presents us with the earliest known specimen of PRINTED NUMERALS upon the outer margin of the recto of each leaf:—which numerals are here placed in the centre of the margin—in the rude arabic form. How it has happened that neither Ther Hoernen himself, nor subsequent printers, imitated this judicious mode of publishing, I am at a loss to conceive. The copy before me is unluckily imperfect; wanting 2 or 3 leaves of a table, (which table is omitted to be noticed by La Serna Santander) and fol. 110 of the text: the latter being supplied by MS. The work itself has this prefix, on fol. i. so numbered:

**Liber de remedijs vtriusq; fortune prospere scilicet
aduerse per quendam. A. poetam prestantem necn
sacre Theologie professorem criminum nouiter
cõpilatus**
Prefacio libri incipit

There are neither signatures, nor catchwords, and a full page contains 27 lines. On the reverse of fol. 143, we read this colophon, printed in red:

**Explicit liber de remedijs fortun
torum casuum nouiter xpilatus
et impressus Colonie per Arnol
dum ther hoernen finitus. Anno
domini M^o.ccc^o.lxxi.^o die veneris
octaua mensis februarij. Deo gfas**

The device, below, has only a part of the branch to which the shield (as at page 380, ante) is suspended; and not the whole of the super-added ornament there to be seen. This volume is among the very earliest books which issued from the press of Ther Hoernen; and the present sound and desirable copy of it, in old red-morocco binding, formerly belonged to Thoresby, the antiquary.

747. PETRARCHA. DE VERA SAPIENTIA (*Printed by Ketelaer.*) *Without Place or Date.* Folio.

This small tract of only ten leaves, is printed in the same volume with the *Dieteris* of PLUTARCH, noticed at page 278 of the second volume of this work. It has been before proved that *Ketelaer* and *De Léempt* were in all probability the printers of the entire publication. Panzer appears to have been ignorant of this impression, as the dateless edition noticed by him in vol. iv. p. 174, n°. 942, is evidently a different one. Immediately upon the conclusion of the *Apophthegms* of Plutarch, we read this prefix:

**Francisci petrarche poete laureati. de vera sapientia.
Dyalog⁹ primus. Incipit feliciter. Collocutores
sunt pbiota et orator.**

A full page has 31 lines. On the recto of the 6th leaf, at bottom:

**Francisci petrarche de vera sapientia dyalogus
primus explicit feliciter. Incipit secundus.**

On the reverse of the 4th following leaf, at bottom:

**f. petrarche de vera sapiā dyalog⁹ secund⁹.
Explicit feliciter.**

It is most probable that this is the *EDITIO PRINCIPES* of the work under consideration.

748. PETRARCHA. OPERA QUÆDAM. Latinè. Printed by John de Amerbach. Basil. 1496. Folio.

I suspect that a previous Basil edition of the Latin works of Petrarch, by John de Amerbach, of the date of 1495, is purely supposititious; although there may be an anterior one of the date of 1494. It is evident that neither Maittaire nor Panzer ever saw this impression of 1496; since the *Bibl. Corderiana*, p. 455, is the only authority referred to, by both, for the existence of the edition of 1495. A Basil edition of 1495, by

the same printer, is inserted as the last article but one in the authority just referred to; but I submit that this is a false date for 1496—as it seems very improbable that the same printer should have published two impressions, in two consecutive years, of equal dimensions with the one about to be described.

The volume before us is a very beautiful and skilful specimen of the early Basil press. Both the larger and smaller roman characters are proportionate, legible, and of elegant formation. The collation of it is, however, a task requiring no ordinary care and patience: as the signatures are most capriciously (and sometimes unaccountably) arranged. We shall endeavour to be as faithful as possible in our attempt. The first page, on the recto of the first leaf, presents a list of the contents of the volume; which will be mentioned in the course of the description. On the reverse of the first leaf are some verses of Sebastian Brant, in commendation of the impression—the concluding lines of which merit quotation:

Illic solus enim tot digna uolumina scripsit

Quæ uitata quidem & sparsa fuere prius.

Pressimus hæc nuper: sed adhuc nōnulla supersunt

Tangere quæ nostras non potuere manus.

Plurima Amorbachio debes Francisce labori:

Multa etiam nobis q̄ bene tersus ades.

Sed tua te uirtus: tua te præstantia dignum

Reddidit hoc nostro: crede: labori. Vale.

The ‘*Bucolicum Carmen*,’ printed in a fine round roman type, immediately follows. This comprehends sign. A in 8, B in 6, and C in 8 leaves. A fresh title ‘*De Vita Solitaria*’ is upon the recto of A i—Then A 8, B 6, C 6, D 6, and E 8, leaves. The title ‘*De Remediis Utriusque Fortune*,’ occupies a l, of a third set of signatures—which runs thus: a 8, b 6, c 8, d 6, e 8, f 6, g 10, h 8, i 6, k 6, l 6, m 8, n 6, o 6, p 6, and q 8, leaves. Next, (on a i recto) ‘*Secretum, seu de Contemptu Mundi*’—a 8, b 6, c 6, and F 4: which latter seems quite unaccountable. The fifth work is ‘*De Relax Memorandis*: this comprises a 3, a table: then a 2, to a 0, b 6, c 8, d 6, e 6, f 8, and g 8. In the sixth place we have ‘*Invectiva contra quendam Medicum*:’ aa 8, and bb 10. Next, ‘*Opus Epistolarum*:’ A 8, B 6, C 8, D 6, E 8, F 6, G 8, H 6, I 8, K 6, L 8, and M 10 leaves. Eighthly, ‘*De Viris Illustribus*:’ a 6, and b 10, leaves. On the recto of b 10, is the colophon, thus:

Explicit Liber Augustalis: Beneuenuti de Rambaldis
cum pluribus alijs opusculis Francisci Petrarchæ:
Impressis Basileæ per Magistrum Ioannem de Amer-
bach: Anno salutiferi uirginalis partus: Noua-
gesimosexto supra millesimū quaterq; centesimum,

Then a leaf, on the recto of which we read,

Principaliū sententiarū ex libris Francisci
Petrarchæ collectarū summaria Annotatio

comprising A 8, B 6, and C 7. There are running titles throughout. After all, I fear I may have erred in the preceding description; but an attempt to describe with accuracy a volume of such strange arrangement, demands the candor of the reader. This is a very fair and desirable copy; in russia binding.

749. PHILELPHUS. SATYRÆ. *Printed by Valdar-
fer. Milan. 1476. Folio.*

EDITIO PRINCIPIS. Laire seems to have relied rather too implicitly upon De Bure in estimating the present volume at such an extreme degree of rarity. It will be found, on consulting Panzer, vol. ii. p. 24-5, that numerous bibliographical works contain correct descriptions of it; and of these, I have consulted what appears in Saxius and Seemüller, as well as in Laire and De Bure. See the *Hist. Lit. Typog. Mediol.* p. DLXV; *Bibliogr. Instruct.* vol. iii. p. 400-1; *Index Libror.* vol. i. p. 402; *Incunab. Typog. fac.* i. p. 85-6. For an account of the author, the reader may advantageously consult Mr. Roscoe's *Lorenzo de Medici*, vol. i. p. 31, 4to. edit. We proceed to a short, but sufficiently particular, description of this elegantly executed impression. No writer mentions any prefatory matter, and therefore we presume that what thus appears, in the first page, presents us with the commencement of the volume:

FRANCISCI PHILELFI SATYRARVM
HECATOSTICHON PRIMA DECAS.
HECATOSTICHA. PRIMA.

MMITEM CANTILLE VIRVM
: QVI FVNERA GRAIIS

- [I] M ille tulit : raptam cū desēuīret amicam.
E rrantemque refert captū post Ilion alto
O re ducē : famē titulis quē tollit in astra.
 &c. &c. &c.

A full page has 35 lines. There are neither numerals, signatures, nor catchwords. On the reverse of fol. 149, we read as follows:

FRANCISCVS PHILELTVS HVIC SA
TYRARVM OPERI EXTREMAM MA
NVM MEDIOLANI IMPOSVIT. DIE
MARTIS KAL. DECEMBRIBVS ANNO
A NATALI CHRISTIANO M. CCCC
XLVIII.

Beneath some verses of C. B. Robiatinus, the scholar of Philélpheus, is the following colophon:

I mpressæ Mediolani Galeacio Maria Sphortia Inuicti
ssimo duce Quinto florente: per Christophorum
Valdarpher Ratisponensem huius eximiæ artis im
primendi consumatissimum Magistrum:* Anno
a natali Christiano Millesimo Quadringentesimo
Septuagesimo Sexto : Idibus Nouembribus :

The verses of Robiatinus, and the colophon, are on the recto of the 150th and last leaf. On the reverse of the same leaf is the register. Upon the whole, a sound but rather soiled copy. In calf binding.

* See.

**750. PHILELPHUS. FABULÆ. Printed at Venice.
1480. Quarto.**

EDITIO PRINCIPIS. This elegant little volume seems not only to be the *earliest* impression of the work, but the *only* one which was executed in the *Fifteenth Century*. Panzer makes two references to Maittaire, pp. 411, and 776; in the latter of which only is the present edition to be found: and the Hohendorf Collection is there mentioned as containing a copy of it. On consulting the *Bibl. Hohendorf*, pt. ii. p. 154, n°. 1568, we observe this edition bound 'en veau fauve.' The copy under description is in so genuine a state as to be uncut. Its condition is equal to its amplitude. At top of the recto of the first leaf, the first fable begins thus:

De tpe ⁊ gene ⁊ puero mox senescente

Alcher epheb⁹ if p d'ua sol⁹ agebat

Ecce capillatum respicit usq; pedes

Flau⁹ erat. mētū qd' nī la seilis arabat

Ruga uiri facies plena uigoris erat.

Fert scapulis plectem, cuius tū pōdet totus

kc. kc. kc.

The reader will hence observe that the contractions are frequent and violent; and he should be informed that the type is almost equally barbarous. There are neither numerals, signatures, nor catchwords. A full page has 30 lines. At the bottom of fol. 23, reverse, we observe the word '*finis*;' and on the recto of the following and last leaf, all that is printed is the colophon, thus:

Explicunt fabule clarissimi poete Philelphi

facte Venecijs expensis. M. C. 1480.

It were perhaps fruitless to enquire for whom the initials, M. C., are here inserted. This beautiful copy is bound in red morocco.

751. PINDARUS THEBANUS. HOMERUS DE BELLO
TROJANO. Printed by Andreas Ugoletus. Parma.
1492. Quarto.

This version of an EPILOGUE OF THE ILIAD, by 'a certain not unlearned Pyndarus,' is described in a brief but interesting manner by Affo; whose words we may borrow in the opening of the present description. 'Il valorosissimo Signor Abate Gaetano Marini tra gli altri singolari favori questo mi fece già in Roma di farmi osserrar tra i suoi libri la presente edizione, non mai veduta altrove nè avanti, nè poi. Forse non è la prima, trovandosene un'altra nella Reale Biblioteca Parmense priva di anno, di luogo, e di nome d'Impressore; ma la esecuzione della nostra in carattere romano elegantissimo, e la sua rarità la rende pregievolissima.' *Tipografia Parmense*, p. xcvi. The impression seems to have escaped De Bure. On the recto of the first leaf, sign. a i, we read the commencement of it, thus:

HOMERVS DE BELLO TROIANO
RAM Pande mihi Pelidæ diua supbi
I Tristia quæ miseris iniecit funera grais:•
Atq; animas fortes heroû tradidit orco.
 &c. &c. &c.

A full page contains 26 lines. Parts of the first VIII. Books only are translated. On the reverse of c v, in eights, we read the two concluding verses and imprint, thus:

Pyndarus hunc librum fecit sectatus Homerum
Græcus Homerus erat sed Pyndarus iste latinus.

Homeri historici clarissimi traductio exametris uersi
bus Pyndari haud indocti ad institutionem filii sui
Parmæ Impressa est: sumptibus propriis ac opera
industriæq; Angeli Vgoleti parmensis.

MCCCCLXXXII Kalēdis. Iunii. Et plurimis
in locis emendata ut diligens lector inuenies. Vale.

Cum bona fortuna & fœliciter.

• Sic.

On the recto of the following and last leaf, we have the device of the printer (similar to numerous other devices of the XVth century, in regard to the cross, circle, and back ground) as follows :



Afo justly notices the beauty of the type, which is indeed among the most elegant specimens of the XVth century. The same bibliographer supplies us with a curious variety in the termination of this version, from a MS. in the Vatican Library—(numbered 5133 :) which is as follows :

*Pyndarus hunc secum trans pontum vexit homerum
Scilicet argivum dedit esse poeta latinum
Pindarus hunc librum fecit sectatus Homerum
Pindarus Homeri transcribens carmina graeci
Proelia conscripsit sed sic sua carmina dixit.*

The present is a very fair copy, in calf binding.

752. PLATEA (FRANCISCUS). OPUS RESTITUTIONUM, &c. *Printed by Leonhard Basil. Padua. 1473. Folio.*

EDITIO SECUNDA; the Venetian edition of 1472, by Bartholomæus Cremonensis, being the FIRST. The present is an elegant and uncommon volume; the colophonic verses of which have been extracted by Maittaire and Laire: *Annales Typog.* vol. i. p. 325, note 1; and *Index Libror.* vol. i. p. 312-3. We shall be brief, but sufficiently particular. The margins have many Arabic numerals, upon the whole rather clumsily executed; of which the first 18 leaves of the volume, containing a table, will afford copious specimens. At the end of the tables, on the recto of the 18th leaf,

LAVS DEO.

The reverse is blank. On the recto of the 19th leaf the work begins, with a prefix in 4 lines, and a third of a 5th, in capital roman letters. The type is round and legible, but the lines are so slenderly spaced, that a full page contains not fewer than 40 of them. There are neither numerals, signatures, nor catchwords. On the reverse of the 172nd and last leaf, we read this characteristic colophon:

FINIS.

Quem legis: impressus dum stabit in ere character.

Dum non longa dies uel fera fata prement.

Candida perpetue non deerit fama Basilee.

Phidiacum hinc superat Leonhardus ebur.

Cedite chalcographi: millesima uestra figura est.

Archetipas fingit solus at iste notas.

M.CCCC.LXXIII. NICOLAO TRONO DVCE VENECIARVR* REGNANTE IMPRESSVM FVIT
HOC OPVS PADVE FOELICITER.

The present desirable copy is in dark calf binding.

* Sic.

753. PLATINA. VITÆ PONTIFICUM. *Printed by John de Colonia and I. M. de Gheretzem. Venice. 1479. Folio.*

EDITIO PRINCIPIS. There is a great resemblance, at first sight, between the types of this impression and those of *Lucas Venetus*, in the DECLAMATIONS of QUINTILIAN, described at p. 314 of the second volume of this work. The characters of each are large, round, proportionate, and extremely agreeable to the eye. We behold, in the publication before us, one of the earliest specimens of John de Colonia's new fount of letter, when he ceased to use the types of Vindelin de Spira; and it must be confessed that the change is rather for the better: although it is not meant here to censure the fount which had been previously adopted. On the contrary, it is much to be wished that the letter-founders of the present day would make themselves acquainted with what their typographical ancestors have done before them, that we might hence be gratified by founts of letter in every respect less dazzling and inconvenient, and less liable to fracture, than those which are now in use. I would hold up the types of this volume (and the types of many which this extraordinary Library contains) as models for imitation.

Panzer, vol. iii. p. 146, n°. 393, has been unusually copious in his references; but an impression which is so well known to the curious, and has been so correctly and frequently described, need not detain us long. It is THE FIRST of the work under consideration, and has been before referred to: see vol. i. p. 1: and such a fine copy of it as the one under description, will not fail quickly to find a purchaser. The recto of the first leaf is blank. On the reverse we read an address of Jerom Squarzacicus Alexandrinus to Platina; concluding with a declaration that the former had requested John de Colonia and J. M. Gheretzem to print the works of the latter as accurately as possible. Below, we read what is entitled

Registrum chartarum

The proeme follows, and occupies each side of signature a 2. On the recto of a 3 is the prefix to the commencement of the work, thus:

PLATINAE HISTORICI LIBER DE VITA CHRISTI: AC PONTIFICVM OMNIVM: QVI HACTE NVS DVCENTI ET VIGINTIDVO FVERE.

A full page contains 40 lines. The signatures run thus: a to p. 8: p 6: q to 1, 8: 1, 10: &, 8: aa to ff, 8: ff, 6. On the recto of ff vj the colophon is thus;

Excellētissimi historici Platine i uitas sūmoꝝ pōtificū
ad Sixtuꝝ iiij. pōtificē maximū pēclarū op⁹ foelicit
explicit: accurate castigatū ac ipēssa Iohānis de Colonia
agripinēsi ei⁹q; socij Iohānis mathen de gheretzem. iiij id⁹
Iuuij* ipressuꝝ anno salutis christiane. M.cccc.lxxix.

Laus deo

The setting up of the page, and the amplitude of the margin, are of equal elegance with that of the type and press-work. A most desirable copy; in russia binding.

754. PLOTINUS. OPERA. Latinè. Printed by Miscominus. Florence. 1492.

EDITIO PRINCIPIS. It is with perfect justice that Schelhorn calls this (almost) matchless volume—'a monument of the magnificence of Lorenzo de Medici, more illustrious than those of pictures, statues, and marbles.' 'This edition (adds he) is truly splendid; delighting the eye by the equal elegance of its paper and type.' *Amanitat. Literar.* vol. i. p. 97, &c. From page 553 of vol. iv. of the same work, we find that FICINUS, the translator and commentator, used an excellent MS. in the compilation of it; and Lambecius tells us that the commentary itself is as learned as it is ample. *Bibl. Acoomat.* p. 506. § XI. Braun has slightly availed himself of the eulogy of Schelhorn; but Strauss catches a portion of the enthusiasm of this latter bibliographer. Audiffredi is comparatively brief and cold—but correct: *Notit. Hist. Lit.* pt. ii. p. 234; *Opera Rariora* in Bih. &c. in Rebdorf, 1790, 4to. p. 233, § IX; *Edit. Ital.* p. 329. Bauer calls it 'Liber rarissimus;' apparently upon the authority of Osmont, vol. ii. p. 90; see his

* Sic.

Appd. Bibl. Rarior. vol. ii. p. 278. If the book itself be not of excessive rarity, at least such a copy of it, as is the one before us, may be pronounced of the rarest possible occurrence. It is in all respects perfect; and on opening it we are compelled to avow that it exhibits the *CHAP-D'ŒUVRE* of the press of MISCOMINUS.

The first leaf, a i, appears to be blank. On the recto of a ii we read

PROHEMIVM MARSILII FICINI FLORENTINI
IN PLOTINVM AD MAGNANIMVM LAV-
RENTIVM MEDICEM PATRIAE SERVATOREM

On a iii commences an account of the *Life and Education of Plotinus*: the recto of this leaf is here not inelegantly illuminated.

On sign. a liii. begins an account of the same philosopher's works, followed by testimonies in commendation of them. On b ii is an address of Ficinus to the 'Auditors and Readers of the Platonic Philosophy.' On b iii the text of Plotinus begins. A full page has 45 lines. On the recto of uu x, we read the ensuing colophon and register.

MAGNIFICO SVMPTV LAVRENTII
MEDICIS PATRIAE SERVATORIS
IMPRESSIT EX ARCHETYPŌ
ANTONIVS MISCOMINVS
FLORENTIAE
ANNO. MCCCC.LXXXXII.
NONIS MAIL.

REGISTRVM.

a. b. c. d. e. f. g. h. i. k. l. m. n. o. p. q. r. s. t. u. x. y. z.
&c. aa. bb. cc. dd. ee. ff. gg. hh. ii. kk. ll. mm. nn. oo. pp.
qq. rr. ss. tt. uu.

Omnes sunt quinterni præter. b. qui est quaternus: et. o.
qui est sexternus.

From which it is inferred that all the signatures run in tens; except b, which has 8; and o, which has 12, leaves. The device of the printer (see a fac-simile of it, in the article of the MISCELLANIES OF POLITIAN,

post) is beneath the register. The reverse is blank. Then follow 2 leaves, printed in double columns, entitled 'Emendatio In Plotinum.' Having said so much in commendation of this noble volume, it remains only to add that the present magnificent copy of it is admirably bound in red morocco. Is it an improbable conjecture that a presentation copy of this work, printed UPON VELLUM, may have existed in the Medicæan Library?

755. POLITIANUS. MISCELLANEA. Printed by Miscominus. Florence. 1489. Folio.

EDITIO PRINCIPIS. 'This book (says Mr. Roscoe) like all those I have seen of the same printer, is most elegantly and correctly executed, and is a proof of the speedy proficiency made in typography at Florence.' *Lor. de Medici*,* vol. ii. p. 73, note a; 4to. edit. This praise is richly merited; as the volume before us is a model of publication for elegance and exactness. The Greek type (as the ensuing fac-simile shews) is formed upon that of Jenson; and the Roman is very little inferior to that of Aldus, and is equally legible. The paper is of excellent manufacture. As the copy under description is in beautiful preservation, the Noble Owner of it has great reason to class it among the more precious rarities of his Collection.

The recto of the first leaf is blank. On the reverse, and occupying 7 lines of the recto of the second leaf, we observe some 'EMENDATIONES.' On the recto of the third leaf, a l, the preface commences thus—which justifies the account of the work by Mr. Roscoe.†

**ANGELI POLITIANI MISCELLANEORUM CENTV
RIÆ PRIMÆ AD LAVRENTIVM MEDICEM
PRAEFATIO.**

Vm tibi superioribus diebus Laurenti medicæ
nostra hæc Miscellanea inter equitandum
recitaremus, delectatus arbitror nouitate ipsa

* Mr. Roscoe has called this book a quarto; a mistake, which arose from having seen a short copy of it.

† 'For the publication of this work, which consists principally of observations on the writings of the ancient authors, we are also indebted to Lorenzo de Medici, to whom Politiano was accustomed, as they rode out on horseback, to repeat the various remarks that had occurred to him in his morning studies.' *Ibid.*

rerum : & uarietate non illepida lectionis hor
tari coepisti nos , ut unam saltem ex eis centu
riam (—————) publicaremus. &c.

A full page has 32 lines. The impression abounds with Greek passages, poetical as well as prosaic. Of the former I submit a fac-simile of the first six verses (from sign. m. i. rev.) of *Callimachus 'In Lauera Palladis,'* as referred to at page 292 of vol. i. of this work : but the whole poem will be found in Mr. Blomfield's forthcoming edition of the works of Callimachus.

καλλιμαχον εσ λουτρα της παλλαδος.
ο αιαι λωτροχοοι τας παλλαδος εφτε πασαι
εφτε. ταν ιωων αρτι φρνανομενην
ταν ιεραν εσακουσα . και α θεος ευτυκος ερωα.
ξουστε νυν ω φανται ξουστε πηλασγιαδεσ
ουπηκαθαναια μεγαλωσ απενιψατο παχεισ
πριν κονην ιωπειαν εφτελασαι λαγονων
After the 61st ver

(αλλα και αρχαιων ενταυι δεσπειων)

the two following are omitted,

Ησ' κορανίωσ ή εις άλλαρτον ελάνου
ιωπειωσ ειατων εργα διερχομένα.

but they are found in the Aldine impression of 1513, p. 361, and are, in fact, noticed in the 'Emendations' before-mentioned.

The Latin version of this poem by Politian, begins thus :

Politiani Ex Callimacho In Palladis Lauera.

i Te foras agedum : quæcunq; liquentibus undis
Membra lauantur , Pallados , ite foras.
Ipsa uenit. Fremitus sacrorū audimus equorum :
Ite agedum flauæ o Ite pelasgiades.
&c. &c. &c.

The text ends on the recto of p lli, at bottom. On the reverse, the colophon and device are thus :

Impressit ex archetypo Antonius Miscominus. Familiares
quidam Politiani recognouere. Politianus Ipse
nec Horthographian se ait, nec omnino
alienam pręstare culpam.
Florentię Anno Salutis. M.CCCC.
LXXXIX. Decimo tertio
kalendas octobris.



The register is on the recto of the following and last leaf: from which we gather that all the signatures, from a to p, are in eights—except a, which has 10, including the emendations—and p. 6, leaves. Neither Maittaire nor Freytag do justice to this beautiful specimen of the early Florentine press. *Anal. Typog.* vol. i. p. 509; *Adpar. Literar.* vol. i. p. 669. This truly desirable copy is in green morocco binding.

756. POLITIANUS. OPERA OMNIA. Latinè.
Printed by Aldus. Venice. 1498. Folio.

EDITIO PRINCIPES of the entire works of Politian; but in which the History of the *Conspiracy of the Pazzi* appears to have been purposely omitted by Aldus—although it had been printed in 4to. in 1478, without name of printer or place, according to Renouard.* *L'Imprim. des Aldes*, vol. i. p. 22. A variation is probably observable in some of the copies of this magnificent volume. Renouard says, an epistle of Aldus to Marino Sanmuto, and an index, follow the title page; but, in the present copy, on the reverse of the title-page—which is thus—

OMNIA OPERA ANGELI Politiani, et alia
 quædam lectu digna, quorum nomina in se-
 quenti indice uidere licet.

we have the same epistle of the printer, but not an epistle of the author to Pietro de Medici. On the reverse of xx viij, is the following subscription:

Finis græcorum epigrammatum.

Venetis in ædibus Aldi Romani mense Iulio M.II.D.
 Impetrauimus ab Illustrissimo Senatu Veneto in
 hoc libro idem quod in aliis nostris.

The Greek epigrams are printed in the small and meagre Greek character of the Aldine press. A register of 2 leaves, in two columns, follows the above termination, and concludes the volume. The order of the signatures is thus: a to t in eights, except q and r in tens: A to Z in eights, except K and V in fours, and Q, R, T, X, Y, in tens. Then &, with ten leaves. Next, aa to bb, in eights; again, aa to xx in eights—

* Mr. Roscoe, in his *Life of Lorenzo de Medici*, vol. i. p. 198-200, 4to. edit. does not mention the above impression—among the most effectual ‘Memorials of the Conspiracy’ of the Pazzi family; nor can I find any mention made of this treatise, as the work of Politian, in the account of the latter by the same able biographer. The Basil edition of 1533, folio, contains the reprint. The tasteful reader of the literature of Italy in the XVIIth century, and more especially of that department connected with the writers in the Latin language, will peruse with pleasure and instruction Mr. Groswell’s *Memoirs of Politian*, I. P. de Mirandula, Sannazarius, Bembo, Fracastorius, &c. 1808, 8vo. 2nd edit.

except aa 10, and ii in 3, leaves. Lastly, xx, with ten leaves. Renouard properly notices the 4th leaf of K being blank; so that its omission will not prevent the completion of a copy. In the whole, according to the same authority, there are 432 leaves, not numbered. There is, probably, no production of the Aldine press which exceeds the present in beauty of type and of printing. The paper is also of a mellow and pleasing tint; and such a copy of it, as the one under description—large, clean, and bound in old French red-morocco—may make a convert of the most obstinate opposer, or indifferent lover, of the early productions of the VENETIAN PRESS. There is, probably, in some collection—hitherto unsearched—a copy of this choice work UPON VELLUM.

**757. POLYDORUS VIRGILIUS. PROVERBIORUM
LIBELLUS. Printed by Christopher de Pensis.
Venice. 1500. Quarto.**

Although this is the SECOND EDITION of the work above mentioned, it is a book of uncommon occurrence. Freytag has an excellent notice of the previous and FIRST impression, of the date of 1496, and refers us to Maittaire and Bayle, as authorities indicative of its extreme rarity.* Yet Freytag himself appears to have seen no earlier edition than that of 1508; and the present was the earliest one which Erasmus was acquainted with. Hence the sharp controversy which took place between this distinguished writer and Polydore Virgil concerning the priority of their respective *Opera Adagiorum*. Polydore has evidently the better of the argument; and must be considered as the father of this species of amusing and popular publication.† Consult the *Adpar. Literar.* vol. ii. p. 1241-3. *Ausal. Typog.* vol. i.

* 'I possess (says Bineman) this exceedingly rare book; from which it is evident that those are mistaken who imagine Polydore Virgil to have stolen from Erasmus, in this species of publication. Even Erasmus himself is in error, when he supposes that there was no edition anterior to the year 1500.' Maittaire; *Ibid.* note 2.

† In a Basil edition of 1521, there is a prefatory letter by Polydore, dated London 1521, in which the author thus observes:—'placuit is (libellus de proverbis) sua præsertim neccitate usque adeo, delectantique usque adeo ut brevi mox tempore quaterque (sicut poeta ait) fuerit formis excussus.' Freytag. *Ibid.*

p. 673; and *Incunab. Typog. fac.* iv. p. 105. The title of the present impression is on the recto of the first leaf, thus:

PROVERBIORVM LIBELLVS

The reverse contains a long and dull epigram of Polydore 'to his Book.' The ensuing leaf, a ii, contains the author's address to Guido Ubaldi, Duke of Urbino, which occupies 3 pages. The reverse of the third leaf is blank. On the recto of the 4th a iii, the work begins with this prefix:

Polydori Vergilii Vrbinatis Præsbyteri Prouerbiorum
Libellus incipit.

Homini homo Deus:

On the recto of i iii, is the colophon, thus:

Imp̃ssum Venetiis p̃ Xp̃ofem de Pensis Anno salutis nostre. M.ccccc. die. vi. Nouēbris. Laus Deo

Cū puilegio Libellus hic imp̃ssus ē: ut neq̃s p̃ decēniū hūc uel ex eo prouerbiū aliquod imp̃mere audeat sub p̃na in eo contenta:

Registrum.

a b c d e f g h i oēs sunt quaterni p̃ter i q̃ est duernus.

All the signatures are in eights, except i, which has only 4 leaves. A very neat copy: in dark red calf; gilt leaves.

758. PROBA FALCONIA. CENTO-VIRGILIANUS. (Printed by Wensler and Biel.) Without Place or Date. Folio.

It is evident that Panzer, at vol. i. p. 197, n°. 295, and vol. iv. p. 240-1, has described one and the same edition; which is that now under consideration. Panzer afterwards obtained possession of a copy of it; and his account in the latter volume is, as might be expected, more complete and satisfactory than his previous description. *Index Libror.* vol. i. p. 130, has justly assigned this edition to the press of Wensler and Biel. Whoever examines the types with those of the *DECRETALS* of POPE BONIFACE, described at p. 202, ante, will admit

a perfect similarity to be between them. An ancient memorandum, in pencil, has absurdly given this volume to the press of Peter Schoiffber. The prefix, on the recto of the first leaf, is as follows :

Isidor⁹ in cathologo illustrū viroz. Proba vxor adelphi fineia, * inter viros ecclesiasticos poni solita / pro eo q⁹ in laude xpī versat. Cōponēs centonē de xpō, virgilia nīz coaptauit versicū is. Cui⁹ qdē nō miramū studiū, sed laudam⁹ ingeniū. Quod tamen opusculū legitur, inter apocrifas scripturas insertum. Et bene vtrūq; vetus et nouum completit testamentum;

There are 22 verses beneath ; but a full page contains 50 verses. The reader will bear in mind that the first edition of this work appeared in the Ausonius of 1472 ; see vol. i. p. 272 ; vol. iii. p. 239. From the present impression, I shall make only the following extract, with the subscription, or colophon, which is attached to it, thus :

vi. en. I dec⁹ I nēm tātar gl'a rerū. iiij. eni.
p. ene. Semp honos nomēq; tuū laudes q; manebūt
viiij. en. Et nos et tua dextra audi pede sacra secūdo.
eodē. Annua q̄ differre nefas celebrare fauētes
liij. ene. Hūc socij morē sacroz hūc ipse teneto.
ij. ene. O dulcis coniūx et si pietate meremū
liij. en. Hac casta maneāt in regione nepotes ;

**Explicit virgilio cētona probe cui⁹ homero
cētonā nō habet latinitas siē in virgilio cēto
nam eius nō hēt gretia, studuit enī vtrūq;
gentē ad fidē catholicā. Imitare pōr documētis autoz**

There are neither numerals, signatures, nor catchwords. In the whole, 12 leaves. The present large and desirable copy is superbly bound in red morocco.

* Sic.

759. PUBLICIUS (JACOBUS) OPERA. *Printed by Ratdolt. Venice. 1485. Quarto.*

EDITIO PRINCIPIS. Before we come to the description of this curious and beautifully printed little volume, it may be as well to observe that, under the above title, are included the *EPITOMA ARTIS ORATORIÆ*, the *ARS CONFICIENDI EPISTOLAS*, and the *ARS MEMORATIVA*, of the author. Panzer, in his *Index*, vol. v. p. 375, mentions a previous edition of the date of 1482, by the same printer; but in vol. iii. p. 178, on consulting the authorities to which he refers, it seems very questionable whether such previous edition exists. Maittaire, vol. i. p. 439, (not p. 438, as Panzer refers to him) notices only the '*Institutiones Oratoricæ*' of the date of 1482; and from him, Zapf appears to have introduced it in the *Annal. Typog. August.* p. 99. Denis, p. 156, n°. 1154, describes the '*Ars Memoriarum*' solely, of the same date—upon the exclusive authority of Mittarelli. On consulting this latter authority, col. 393, I find the '*Art of Memory*' only mentioned by him; and that very slightly, upon the authority of *Mucellian. Sec. xv. T. i.* It is clear that Mittarelli himself had never seen such an impression; and it is doubtful whether so very small a tract would have been separately published—without the matter which accompanies it, in this, and in the subsequent impressions. I conclude, therefore, that the present are the FIRST EDITIONS of the works under description.

Braun does not exaggerate when he says—'*Superbit hæc editio figuris ad rem explicandam adcommodatis, ac lepidis, et initialibus litteris ligno, aut aeri incisus.*' *Not. Hist. Lit.* pt. ii. p. 124-5. He is however wrong in supposing that any of the cuts were executed in copper. In regard to the beauty of the impression, it is deserving of all praise; and the volume may be ranked among the choicest specimens of Ratdolt's press. We shall presently see that it has other claims to a distinguished notice. Meanwhile, it may be as well to refer the reader to Mittarelli's satisfactory account of the present edition, and of the author of the work. If Braun had consulted the *Append. Libror. Sec. xi. in Monast. St. Michael.* col. 392, he would not have observed—'*de auctore huius operis parum habetur exploratum*;' since it is evident that Publicius lived at the period when his work was published, and was acquainted with many distinguished characters at the close of

the XVth century. We must here briefly notice the slender, and almost superficial, mention made of *PUBLICIUS* in the *Bibl. Geroni*, 1583, p. 382; and, chiefly from this work, in the *Bibl. Med. et Inf. Ætat.* (vol. iv. p. 42) of Fabricius. The reader is now to be made acquainted with the contents of the volume under description. The prefix, on the recto of the first leaf, sign. A (2), is thus:

ORATORIAE ARTIS EPITOMA: VEL QVAE BRE,
VIBVS AD CONSVMATVM SPECTANT ORATO
REM: EX ANTIQVO RHETORVM GYMNASIO: DI
CENDISCRIBENDIQVE BREVES RATIONES: NEC
NON ET APTVS OPTIMO CVIQVE VIRO TITV,
LVS: INSVPER ET PERQVAM FACILIS MEMO,
RIAE ARTIS MODVS IACOBI PVBLICII FLOREN,
TINI LVCVBRATIONE IN LVCEM EDITVS: FOELI
CI NVMINE INCHOAT.

Oratorij institutiones: ex ueterū instituto: p Iacobū Pub-
liciiū: ad Cyrillū cesarē faustissimū delecto. Prohemiū

Concerning the '*Art of Oratory*,' we may shortly observe that it contains only the precepts which may be gathered chiefly from Cicero and Quintilian. This treatise ends on the reverse of E 5. On the recto of the ensuing leaf, is this prefix to the '*Art of Epistolary Composition*:'

Ars scribendi epistolas Iacobi. P. ad illustrissimū princij,
pem Tarantinum hispanie ducem. Incipit foeliciter.

This treatise extends as far as G 3, recto; or includes 27 pages. It is elegantly written, and not unamusing. Examples from antiquity, and specimens of ancient writing, are frequently given with considerable effect; and, at the close, there are examples or specimens of addressing several distinguished characters, from the rank of Pope to that of a common individual; whether male or female.

On the reverse of this leaf begins, what may be called, the *Memoria Technica* of Publicius; which, if it never had the popularity of that of Professor *FRISAOLE*, in our own country, has at least the merit of ingenuity and of affording amusement. The preface to it has this prefix:

Iacobi Publicii Florentini ars memorie feliciter incipit
& primo prefatio.

Mittarelli informs us that Publicius does not notice the previous work of PETER RAVENNA upon *Artificial Memory*; but, in this preface, the origin of this art is attributed to Simonides the poet.

I shall mention the heads of the several chapters: viz. 1. *Divisio memoria*; 2. *De ordine locorum*; 3. *Locorum insentio*; 4. *Locorum qualitas*;^{*} 5. *Diminilitudo locorum*; 6. *Locorum notatio*; 7. *Locorum impressio*; 8. *Locorum multitudo*; 9. *Commenticia, siue ficta loca*. This is followed by a curious wood-cut, having a demarkation of the world below, and of Paradise, of the Chrystalline Heaven, and of the Ninth Heaven, &c. &c. above. The 'Second and Last Book' follows: treating '*De Imaginibus*.' At the bottom of sign. H i, recto, we read thus:

Cum prima huius libelli psppe modū a nobis abso,
luta sit: iā ad figurā deueniendū esse putauim⁹. &c.

On the reverse, there are the figures of a man and woman without drapery. On the reverse of the ensuing leaf, H 2, is this prefix:

Iacobi Publicii Florentini exercitii memorie corroboratio,
nisq; eius liber tertius & ultimus† incipit.

The chapters to this book are thus entitled: 1. *Corroboratio memorie*; 2. *Ingenio conferentia*; 3. *Memoria per adiunctionem litterarum alleuiatio*. It is THE ILLUSTRATION OF THIS THIRD CHAPTER which forms the most amusing part of the volume. The author begins thus:

Memorie p adiunctionē lřaꝝ alleuiatio.

Agnā nobis imensam & pene diuinā cōmodita
M tem rerū & lřaꝝ adiunctionē affere piculo iā cō
pertū est. &c.

and proceeds to the illustration by means of AN ALPHABET—of which alphabet the reader is here presented with the ensuing fac-similes of a little more than one half.

* A wood-cut of a town, similar to those seen at pages 322-3, ante, follows:

† Sic; although before noticed.



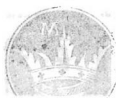












The remaining letters, exclusively of z, follow—designated in a similar manner. We have next a wood-cut, by way of illustration of this part of the work, which, as it is almost impossible to give a fac-simile of it, I must describe as well as I am able. In the centre is a black square, with letters surrounding it; and a figure, in the shape of a fish, is made to turn round by means of a thread in the middle—as we introduce, in elementary treatises of geography and astronomy, any figure to turn to the hour of the day, &c. This central square figure, or diagram, is surrounded by six circular lines; having, in four different parts of them, descriptions inserted between. This again is within a black square frame, with the Latin words of East, West, North and South, in white letters, at each side. Beneath, we read

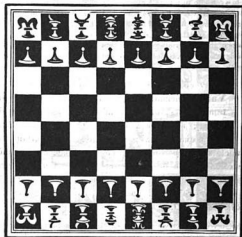
Mod⁹ cōmendādi mēorię & locis qppiā seruādus.
 Vum aut meminisse cupis. Bis cursum lectitādo sex
 tum pcurres: ordinē deinde ipsum struem⁹. Sniām
 cuiusq; mēbri mox idagabim⁹. Nouissime omniū
 sniam una cōplexi: mediocri sono & murmur uoē
 adaucto: memorię & locis facile cōmendabim⁹: si quę de mēo-
 rię corroboratiōe pcepta sūt seruabim⁹. Loca diuturna
 meditatione nobiscū exactissime repetem⁹. Signa & imagīes
 si memorię celeritatē: nomē & tenacitatē cupim⁹ līnā
 ordīe cōscribem⁹.

The succeeding sections are thus entitled: 4. *Imaginum locis mandatarum quas memorie inherere diutissime volumus abolitio*: 5. *Imaginum locis mandatarum quas memorie inherere diutissime volumus repetitio*, 6. *De ea Memoria parte dicamus: quę oratorum propria est. id est de sententiis: et quę his congruunt*. Lastly, we have as follows:

Nunc iā de his: quę animū oblectāt: ingeniū acuūt:
 & memorię bñ sane signa exprimūt dicam⁹. De quibus
 tabulā dupliciū depictā & arborē i mediū afferā: ut
 facilior exit⁹ huic opi def. Labor oīb⁹ detrahať &
 iocundū cū laude fructū auditores nostri inde cōsequi
 ualeāt.

Interrex Eques Vir con Rex Regina Vir con Eques Interrex
 aurat⁹ sularis sularis aurat⁹

Colon⁹ Faber Scriptor Thesaurari⁹ Medic⁹ Caupo Teolo-
 nari⁹ Lusor



Two very ingenious and elegantly executed wood-cuts ensue. They are in the outline (similar, in the mode of execution, to the first cut,—on A 3, rev. entitled 'Apposite dicendi potestas'—forgotten to be before noticed) and explain the properties relating to Men and Things—the names of Places—of Virtues, Vices, and Passions—and of different degrees of time and action. Then follow, on the last page of the volume, an embellishment and colophon which here speak for themselves :



Erhardus Ratdolt augustēsis ingenio miro & arte ppolita im-
pressioni mirifice dedit. 1485 pridie calēn. februarii. Venetiis.

Figura locorū fictorū: cui tres aliq̄ consil' es p centū locis ingenio cuiuslibet cōpari facillimū erit.

The signatures extend from A to H in eights; but H h has 10 leaves. Thus have we given a particular, and it is hoped satisfactory, description of this curious, interesting, and uncommon volume. The manner in which it is executed by the printer, is equal to the singularity of its contents; and it is rarely that we see a more elegant specimen of the roman type of Ratdolt. Indeed no type of any printer, whether gothic or roman, can exceed, in neatness of form, or skilfulness of execution, that which the printer of this volume may fairly boast to have produced. My friend, Mr. Heber, possesses a large and beautiful copy of this curious book. The present, although cropt and slightly wormed, is clean, sound, and in desirable condition. It was purchased at the sale of the Merly Library for 8l. 18s. 6d.; and is now bound in red-morocco.

760. RABBI SAMUELIS. EPISTOLA, &c. *Printed by Hochfeders. Nuremberg. 1498. Quarto.*

The title explains the contents of this small volume, thus:

Epistola Rabbi Samuelis Israelite misa ad Rabbi Isaac magistrum Synagoge in subul, meta. ciuitate regis Morothorum. Qua iude us ille catechizatus. aridam iudeorum d' Helsingia spem stimulans. ipsos. necnon eorum posteros. sua spe super testimonijs legis et prophetarum de venturo Helsingia esse frustratos. iam mirando tandem timendo et expauescendo: apertissime demonstrat. Auctora est etiam in fine Pontij pilati. d' indubitata ihesu resurrectione. epistola ad Tiberium imperatorem.

This is a very curious, and not uninteresting, performance; and contains xxvii chapters, exclusively of the epistle of PONTIUS PILATE—which will be found in the subjoined note. * I have perused the

* Sequitur epistola quam misit pius pilatus Tiberio imperatori romano. Pontius pilatus imperatori Tiberio salutem dicit. Nuper accidit et equipes probam iudeos per

greater part of the work, without finding my faith shaken, or my hopes depressed, by the subtle arguments of Rabbi Samuel. The Epistle of Pilate is no bad corrective of this Jew's unbelief. The whole (with the exception of one page) is printed in double columns, in what may be called a secretary-gothic type; resembling that of Thanner, or Boëttiger, of Leipsic. There are no numerals, or catchwords; but the signatures run to d in sixes, d having only 4 leaves. At the conclusion of Pilate's letter, we read the ensuing colophon:

**¶ Impressa est Epistola
Rabbi Samuelis. vna cum te,
stimonijis duodecim patriarcharum,
charum Epistolam pontij Pi-
lati huic anaxip. arte literaria p-
fati Casparis hochfegers
nurembergensis. decimanona
Martij. Anno saluatoris nri.
M.cccc.xviii.**

Aus deo

A neat sound copy; in dark calf binding.

eorum invidia se suosque posteros crudeli damnatione perijisse. Cum promissum haberet patres eorum quod deus eorum mitteretur de celo sancto suo qui eorum rex merito diceretur. et hunc cum promissum haberent per virginem misurum. denique cum illic esset et vidissent eum iudei cocos illamiose, leproso mundano, paralytico curasse, demones a corporibus obsessis effugasse, mortuos resuscitasse, ambulasse sicis pedibus super ventas maria, imperasse vitis, et alia multa fecisse miracula, propterea magna multitudo populi iudeorum ipsam esse filiam dei dicerent, ducti aut contra eum invidia, mentientes dixerunt quidam eum esse magum et contra legem eorum agere. Ego autem credidi verbis eorum ita esse, et tradidi eum flagellis cesum arbitrio eorum. Ipsi autem crucifixerunt eum in ligno, et mortuum sepelierunt, et sepulture custodes adhibuerunt. Ipso vero, militibus pretorij vel monumentum custodiens et signatibus, tertia die resurrexit de monumento. In tantis autem excessibus invidia et malignitas iudeorum ut darent pecuniam militibus meis, dicentes, dedit quod vobis dormitibus venerunt, discipuli eius et furati sunt corpus eius et secum detulerunt. Milites autem mei cum accepissent pecuniam, veritatem et que facta sunt tacere non potuerunt, sed eam vere resurrexisse et vidisse testati sunt, et pecuniam ab eis recipiunt. Hec omnia tibi oras dixi, ne aliter quisque contra veritatem mentietur, et ne existimet fore credendum mendacijs iudeorum. Ad te omnia scripsi que facta sunt de Jesu nazareno in pretorio meo, etc.

761. *REGULÆ CANCELLARIÆ APOSTOLICÆ SIXTI IV. PONT. &c. Printed apparently at Rome. Without Name of Printer. 1471. Quarto.*

EDITIO PRINCIPIS. There is not perhaps a much scarcer little volume in existence than the one of which we are about to treat. Maittaire, Audiffredi, and Panzer, were each indebted to Prosper Marchand for an account of its contents; and it must be confessed that the description of it, in the *Dict. Hist. Typog.* &c. of the latter, vol. ii. p. 271, note (A), is both full and interesting. As however Marchand's copy was imperfect, wanting 2 of the 9 leaves of which the entire impression is composed, it will follow that his description cannot be complete. The same bibliographer—who has an excellent and copious treatise upon these *TAXÆ SACRÆ CANCELLARIÆ*—(*ibid.*) thinks that this is not only the very earliest impression of such *TAXÆ*, during the pontificate of Sixtus IV—but that Pope Paul II., the predecessor of Sixtus, had never caused any such work to be printed. It becomes therefore a volume of intrinsic curiosity to the historian. On the recto of the first leaf, at top, is this title:

**REGVLÆ: ORDINATIONES:
& cōstitutiōes Cancellariæ Sanctissimi domini
Nostri: domini Sixti diuina prouidentia Pape
Quarti: scripte & correcte ī cācellaria aplica**

After the usual apostolical salutation, we read this date: 'uidelicet die decima Mēsis augusti Anni a natiuitate domini. M.cccc.lxxi. Reseruatōes: constitutiones: et regulas infra scriptas fecit; &c. There are 35 lines in a full page, the text being extremely wide, and the lines closely printed. The margin is comparatively very disproportionate. In regard to the printer—although we may agree with Marchand that the volume was most probably executed at Rome, yet the office from which it issued must be a mere matter of conjecture; until a name, subjoined to such types, shall be found. These types are pent, round, with a small face, and the usually horizontal part of the e—turning upwards. In character, it is between those of Reisinger and Schurener de Bopardia. There are neither signatures, numerals, nor catchwords. On the reverse of the 9th and last leaf, at bottom, we have this particular subscription, or colophon:

Lecte & publicate fuerūt supra scripte regule Ro. in Cācellaria apostolica die Martis. xxvii. mēsis augusti Anno, d. M.cccc. lxxi. Inditione quarta Pōtificatus. S. d. n. d. Sixti Pape Quarti Anno primo G. de puteo. & in audientia Contradictarum die Mercurii secunda Octobris Anno & pontificatus ut supra. Or. de Vrsinis locumtenens.

The present is a very sound and desirable copy; in blue morocco binding.

762. RETZA (FRANCISCUS DE). COMESTORIUM VITI-
VITIURUM. *Printed at Nuremberg.* 1470.
Folio.

EDITIO PRINCIPES. This is the FIRST BOOK (hitherto discovered) with a date, which was printed at NUREMBERG. It is a magnificent monument of the splendor of the art, in its infancy, in that city; and whether Rummel,* or Creussner and Zeninger, or Keffer and Sensenschmidt, were the printer or printers of it, is a point which cannot now be satisfactorily settled. Nor is it of very material importance. All that we are disposed to admit, on opening this ponderous tome, is, the dryness of the subject discussed, and the splendor of the type and paper which are made the vehicle of its publicity. Panzer is full and particular; and De Murr has a wretched fac-simile of the colophon. Braun leads us to infer that the rarity of this volume is extreme. *Annal. Typog.* vol. ii. p. 167; *Memor. Bibl. Norimb.* vol. i. p. 316. *Tab. 8.*; *Not. Hist. Lit.* pt. i. p. 132-3. On the recto of the first leaf, without any prefix, we read as follows—in the first column:

* De Murr and Panzer are clear that Rummel was only the editor, and that Creussner and Zeninger were the printers which Rummel employed. Braun says that Rummel was the printer. The *ms. memorandums* in a copy of this edition, dated 1472, which De Murr and Panzer have each quoted, seems to be decisive in favour of their assertion. In regard to Keffer being one of the workmen of Gutenberg, as De Murr intimates—it must be confessed that his name appears in the 6th paragraph of the process between Gutenberg and Faust—as extracted by Koehler in his *Ehren-Rettung Johans Gutenberg*, 1741, 4to. p. 55.

**Quantas sine super
bia assimilatur plu
ribus rebus &c.**

On the recto of the 48th leaf, at bottom, we read

esse notam a domino sed dominū a domo.

The reverse is blank. On the recto of the 49th leaf, without prefix, it begins thus:

**loria vnaalis honestatis consistit i plu
ribus, &c.**

A full page has 49 lines; and the work is executed in double columns. On the reverse of the 274th leaf, the first column is not complete; and the second is wholly omitted: the top of the following leaf beginning abruptly thus:

num possessorē qui dū alios detractionis

On the reverse of the 279th leaf, at bottom of the second column, the colophon is thus:

**Hic Codex egregius Conestorij viciorum
Sacre theologie professoris eximij franci-
sci de Hetza ordinis predicatorum finit fe-
liciter. Nuremberge Anno 7c. lxx. patro-
naz, format, q3 cōcordia et pporcōe imp̄ssu**

A table of 5 leaves concludes the impression. At the bottom of the last leaf, it is as follows:

Explicit tabula in opus precedens

There are neither numerals, signatures, nor catchwords. With the exception of the few of the capital letters—Q and T in particular—the type of this volume strongly resembles that of Creussner. A few of the first leaves of this copy are rather soiled; but, upon the whole, it is a large and magnificent copy, and was procured by myself for his Lordship at a comparatively small price. Handsomely bound in dark calf, with gilt leaves.

763. RODERICUS SANCTIUS. [EPISCOPUS ZAMORENSIS.] SPECULUM VITÆ HUMANÆ. *Printed by Sweynheym and Pannartz. Rome. 1468. Folio.*

EDITIO PRINCIPES. This is probably the third book executed at Rome by the above printers: the *Epistles of Cicero* of 1467, and the *Lactantius* of 1468, having preceded it. The text is rather tastefully arranged; and on the recto of the first leaf—having only 25 lines in this page—without prefix—we read as follows:

Anctissimo ac clemētissimo in christo
patri domino: domino Paulo secūdo
sacrosancte romane & uniuersalis ec-
clesiæ sūmo pastori & pōtifici maxio.

A full page has 33 lines. The preface and table occupy the first 8 leaves, and half of the 9th leaf. On the reverse of this 9th leaf, is the following prefix to the first book, or part:

Incipit capitulū primi libri: uidelicet de
primo & sublimiori statu temporali: qui ē status
& gradus imperialis & regalis: ac aliorū pīcipū
seculariū. & de sūmo huius status & dignitatis
culmine & excellentia: ac de illius gloria & feli-
citate: necnon de eius prerogatiuis: cōmoditati-
bus: laudibus & preconiis super alias temporales
dignitates.

Audiffredi justly observes that the work is divided into two parts: of which one part treats of the *Civil or Temporal Life*—the other of the *Spiritual Life*. The first portion has XLII, the second XXX, chapters. On the recto of the 146th leaf, we read these verses, with the subjoined colophon:

VOL. III.

32

Edidit hoc lingue clarissima norma latine.
 Excelsi ingenii uir rodoricus opus.
 Qui norme * angelica est custos bene fidus in arce.
 Sub pauli ueneti nomine pontificis.
 Claret in italici zamorensis episcopus ausis.
 Eloquii, it superos gloria parta uiri.
 Hoc Conradus opus suueynheym ordine miro
 Arnoldusq; simul pannarts una ede colendi
 Gente theotonica : romæ expediere sodales.
 In domo Petri de Maximo. M.CCCC.LXVIII.

The reverse is blank. A table of four leaves follows ; having this subscription :

Explicit breuis tabula siue repertorium per
 alphabetum in presenti libro speculum vite
 humane.

In his account of this impression, which is brief, compared with the above, Audiffredi has betrayed his usual quickness, if not malignity, of animadversion upon Laire ; whose description of this impression, in the *Spec. Rom. Typog.* p. 128 — although not quite accurate — did not surely merit such severity of sarcasm. Indeed Laire's copy was probably as complete as the one examined by Audiffredi : since the latter does not, from his own experience, mention the table at the end. *Edit. Rom.* p. 11-12. The present is, upon the whole, rather an indifferent copy in yellow-morocco binding.

* Sic.

764. RODERICUS SANCTIUS SPECULUM VITÆ HUMANÆ. (*Apparently printed by Zel.*) *Without Place or Date.* Quarto.

There can be no question of this impression having been executed in the office of Ulric Zel, at Cologne. Panzer refers to Denis, and to the *Pisculi Catalogue*; but Denis relies exclusively upon the latter — where, at vol. i. p. 278, n°. 1613, the edition is described 'as very ancient — printed in the German character, without numerals, signatures, and catchwords; each full page having 27 lines.' The address to Pope Paul II. occupies the first 5 pages, and is followed by 'a useful preface, in which the Life and Studies of the Author are made known,' &c. The heads of the chapters to the first book begin on the recto of the 6th leaf. The arrangement of the work seems similar to that of the previous edition by Sweynheym and Pannartz, and there is little doubt but that the present is a reprint of such preceding one. The subscription, in 7 lines, is on the reverse of the last leaf but four. The four last leaves are occupied by a table: at the end,

Explicit brevis tabula a' rectoriū per alpha
berū i pñri li. Speculū vite hūane nūcupato.

The present is a sound and desirable copy; in handsome russia binding.

765. RODERICUS SANCTIUS. SPECULUM VITÆ HUMANÆ. *Printed by Helijs Helije, alias de Louffen.* Ergow. 1472. Folio.

Whoever examines the types of the *MAMMOTRECTUS* (see vol. i. p. 154-6.) and those of the present volume, would hardly conceive both works to have been executed by the same printer. This impression was succeeded by another, in the following year, also executed by De Louffen. It has been briefly but accurately described in the *Cat. de la Vallière*, vol. i. n°. 1312, and in the *Index Librorum*, vol. i. p. 285-6. Laire refers to a long rambling note, by the Abbé Rive, in the *Chase aux*

Bibliographes, p. 138-144. Another notice, but of a different edition, may be seen in the catalogue of Rive's Library, 1793, 8vo. n°. 567: where the Abbé talks absurdly of a copy of an edition by Cæsar's and Stol, being executed upon large paper. We shall be brief but particular in the account of the edition before us. After a prefix in 7 lines, we read the same address to Pope Paul II., as is contained in the last editions described. The entire impression seems only a reprint of the preceding one. A full page has 41 lines. On the recto of fol. 105, and the last but 2 leaves, is the colophon, thus:

Finis liber dictus Speculum vite humane. quia in eo &. cesarea potestas. & regalis dignitas bubulcorum eciam genus sibi speculatur saluberrima simul spiritualisq; vite viros secum aduehens. papam scilicet cardinales. arciepiscopos. clericos. & ceteros ecclesie ministros. rectam & his speculandi prescribendo normam a. Helija helije alias de. Louffen Canonico. Ecclesie ville. Beronensis in pago. Ergowie site absq; calami exaratione. Vigilia. Concepcionis marie. Sub. Anno ab incarnatione. Millesimo Quadringentesimo septuagesimo. Secundo

A table of 5 pages immediately follows, which seems to have been overlooked by Lairé, on the 5th page of which is this subscription:

Explicit brevis tabula siue rectorium per alphabetum in pñti libro Speculum vite hūane nuncupato

There are neither signatures, numerals, nor catchwords. The present copy is much cropt, but in very beautiful condition, and bound with equal elegance in dark blue morocco.

766. RODERICUS SANCTIUS. SPECULUM VITÆ
HUMANÆ. Printed by *Flachen*, or *Flach*.
(*Strasbourg*.) 1475. Folio.

Maittaire, Schoepflin, Laire, and Panzer, are each sufficiently brief in their descriptions of this impression. Indeed they appear to copy from each other. See the *Annal. Typog.* vol. i. p. 344; *Fund. Typog.* p. 48; *Annal. Typog.* (Panzer) vol. i. p. 20; *Index Lâbrur.* vol. i. p. 375. Panzer refers to the fac-simile of the type of Martin Flach as given by Braun, *Notit. Hist. Lit.* p. i. Tab. II. N^o. III.; but this latter is a very inadequate and unsatisfactory representation of it. The volume under description may be said to be of considerable rarity; and it is extremely important in a Collection like the present, since it is one of the very few books in which the name of *Flachen* appears as the printer; and from which we ascertain with certainty that the Sallust, (see vol. ii. p. 332-3) and other books, exhibiting a similar character, were executed by the same artist. The collections of Gaignat, Valliere, Crevenna, and Pinelli, do not appear to have possessed it.

The recto of the first leaf has the usual prefix, in 5 lines and two thirds of a 6th line: below, there are 28 lines. A full page presents us with 35 lines. The colophon, which is on the recto of the last leaf but two, just preceding the alphabetical table, is as follows:

**Finit liber dict^o. Speculū vite hūane. q̄ in eo ⁊ cesarea
potestas. ⁊ regalis dignitas. bubulcoꝝ cciā gen^o sibi
speculat saluberrima sil' spūalisq; vite viros p̄ccā
aduēhens. papā scz cardiales. arciēpos, clēicos. ⁊ ceteros
ecclesie mīstros. rectā ⁊ hīs speculādi p̄scribendo
norman a Martino Flach ex Basilea cuii progenito.
arte impresoriam in mediū feliciter dedit^o feria
tercia post festum beate katherine vginis. Anno a
partu virginis salutifero M^olesimo Quadringentesimo
septuagesimoq̄nto**

On the reverse of the second following leaf, being the 106th and last of the volume, we read this subscription:

Explicit brevis tabula sine
 repertoriuz per alphabetū
 in presenti libro Speculū
 vite humane nuncupato.
 .M. CCCC. LXXX.

There are neither numerals, signatures, nor catchwords. The present is a very sound and desirable copy, in russia binding.

767. RODERICUS SANCTIUS. EPISTOLA DE EXPUGNATIONE NIGROPONTIS. (*Printed in the Office of Fust and Schoeffer.*) *Without Place or Date.* Folio.

EDITIO PRINCIPIS. Panzer arranges an impression by Ulric Zel, without date, as anterior to the present; but on consulting Laire's *Index Libror.* vol. i. p. 186 (the authority to which he refers) I find no reason for such arrangement—as it is there only observed, that *that* edition is executed in types similar to those of the Sermons of Robert de Litio, of 1473, by the same printer. It is evident that the same highly respectable authority had never seen either of the impressions—by Zel, or Fust and Schoeffer; for, in his account of the one under description, he depends entirely upon Denis and the Askew Catalogue. *Annal. Typog.* vol. i. p. 334, vol. ii. p. 142. Denis, p. 657, n°. 5827, is brief in the extreme; but the *Bibl. Askew.* p. 130-1, demands a particular examination. In this latter authority, it is justly said that Fabricius knew nothing of this work being printed; but refers us to a MS. of it, in the Vatican, mentioned by Montfaucon in his *Biblioth. Bibliothecar.* vol. i. p. 141. The reader will find this MS. in the letter N (*ibid*) and referred to by Montfaucon under the numbers 5369, 265. See also Fabricius's *Bibl. Med. et Inf. Ætat.* vol. vi. p. 319-3, 21, 2vo. edit.

But when the note in Dr. Askew's copy of this impression informs us that this edition 'was certainly printed before the death of Sanctius, who died in the year 1470—and that the Epistle was probably sent to Schoeffer at Mentz, between 1466 and 67, to be printed, as then they had no printing house in Italy'—and, moreover, that 'it is the very same type with the Valerius Maximus, of Mentz, 1471, and probably

the first essay of that type, as it has neither printer's name, place, or date"—there seems to be so much confusion and contradiction that the reader cannot fail to notice and reprehend it. Why it should *certainly* be printed before the death of the author, in 1470—is by no means self-evident. But if it was printed in 1470, it could not have been 'the first essay' of the type in which it was executed; since the same type appears in the Mentz Bible of 1469. That it should have been sent to Schoeffer, because they had no presses in Italy in 1466 and 1467, is by no means conclusive: for in 1467 there were two different printing offices at Rome—which continued from that time to be regularly worked. In such case, Schoeffer must have received the MS. earlier, and printed it in 1464 or 1465. There is no ground whatever to suppose that the MS. was sent to Schoeffer from a deficiency of presses in Italy: nor have we any conclusive reason, from the death of the author in 1470, to assign this latter date to that of the impression before us. That this edition is of extreme rarity, and not less curious than it is scarce, must be readily admitted. We proceed to describe it briefly. The title, or prefix, informs us what is contained in it.

**Incipit Epistola lugubris
 ⁊ mesta simul ⁊ cōsolatoria de
 infelice expugnacōne ac misera
 irrupcōne ⁊ inuasiōne Insule
 Euboye dicte Pigropontis a
 pado crucis christi hoste Tur-
 corum impiissimo principe et
 tiranno nup inflicta : &c.**

The epistle is addressed to Cardinal Bessarion. The whole impression is executed in double columns, having 37 lines in a full page. On the reverse of the 10th and last leaf is this subscription :

**Explicit Epistola lugubris
 ⁊ lacrimabilis piter ⁊ solato-
 ria ad cūctos fideles de expug-
 natione ⁊ amissione Insule Pi-
 gropontis .:.**

There are neither numerals, signatures, nor catchwords. The present copy is in genuine and most desirable condition; and bound in black morocco. Another copy is in the library of His Grace the Duke of Devonshire.

768. ROMANUS (JACOBUS). CONGRATULATIO PRO PATRIA. *Printed by Florentius de Argentina. Without Place. 1472. Quarto.*

Morelli has justly described this little volume as 'Libellus elegantissimus, atque eximie raritatis.' *Bibl. Pinell.* vol. ii. n°. 3724. Audiffredi is doubtful respecting the place where it was printed, but seems rather inclined to *Brescia*, on account of the residence of the Orator,—which is described in the prefix below, as being in that city. If so, he justly imagines this impression to be among the very earliest specimens of the typographical art at *Brescia*. *Edit. Ital.* p. 136, note (1). Morelli (as Panzer intimates) thinks that Florentius de Argentina carried on his business at Venice, or at least within the Venetian territories; but Denis is an advocate for the volume having been executed at *Brescia*.* Panzer does not pretend to determine the question; but remarks, with great truth, that the productions of Florentius are of extreme rarity. *Annal. Typog.* vol. iv. p. 6. What adds to the importance of the present volume is, that it is among the very few of those to which the name of the above printer is subjoined; and is the only one in this Collection, with such distinction. A careful examination of the types will remind us of those of *Aurl* and *Adam de Ambergen*; between which it maintains an elegant medium. The title is on the recto of the first leaf, thus:

IACOBI . ROMANI . VTRIVSQVE .
IVRIS . DOC . AC . EQVITIS . BRIXI
ENSIS : PRO . PATRIA . AD . ILLVS
TRISSIMVM . NICOLAVM . TRO
NVM . DVCEM . VENETVM . CON
GRATVLATIO

* Lord Spencer remarks that 'as *Brescia* was (before the late subdivisions of states) within the Venetian territories, Morelli and Audiffredi do not so much differ in opinion upon this subject as might at first appear.'

The preceding is printed in red. The text begins immediately beneath, according to the ensuing fac-simile:

Rauissimi moeroris : q̄ nostro iam
pectori isidere coepat: P. Illustris
sime partim rep̄ nouarum timore
partī crassante improborū inuidia

There are neither numerals, signatures, nor catchwords; and a full page contains 23 lines. On the reverse of the 13th and last leaf, we read the colophon, thus:

Impressum per magistrum Florentium: de
Argentina . M . CCCC . LXXII .
die uero . XX . mensis Marcii .

The present copy has been rather too much cropt by recent binding; but it is in most beautiful and almost spotless condition. In green morocco.

**769. ROVERE (CARDINALIS DE). TRACTATUS DE
SANGUINE CHRISTI. Printed by Creussner.
Nuremberg. 1473. Folio.**

We have here a very beautiful specimen of Creussner's best printing. The author of the work was afterwards POPE SIXTUS IV. The prefatory epistle begins on the reverse of the first leaf, without prefix, and a short prologue to Pope Paul II. follows on the reverse of the second leaf. The tract itself begins on the recto of the 3rd leaf. On the reverse of the 87th and last leaf, is the following colophon:

**Explicit tractatus de sanguine Christi. Impressus Nurem-
berge per Fridericum Creutzner. Anno domini Millesimo
quadringentesimo septuagesimo tercio. Laus deo clemē-
tissimo.**

A register is beneath. There are no catchwords, numerals, or signatures. A full page has 33 lines. Panzer has well described this desirable volume: vol. ii. p. 170. The present is a large and beautiful copy, in dark red morocco binding.

770. SABELLICUS. DECADES RERUM VENETARUM
IV. *Printed by Andrea de Toresanis de Asula.*
Venice. 1487. Folio.

EDITIO PRINCIPIS. If the lover of fine and legible printing wishes for a specimen of one of the choicest productions of the XVth century, let him lose no opportunity of obtaining the present impression, when a reasonable hope of its possession is held out to him. Nor is the work less intrinsically valuable, than its exterior form is inviting and magnificent. It has been by such splendid and useful productions, that the earlier annals of the press have acquired such general celebrity. A nobler book cannot grace the shelves of any collection. On the recto of the first leaf is a table, in 2 columns, in black letter, with this prefix:

Recognitio ex collatione Archetypi et impressionis.

This table occupies 2 leaves. The recto of the 3rd leaf is blank; on the reverse of it we read as follows;

**M. Antonii Sabellici in tris * & triginta suos res
Venetas Libros Epitoma**

The work is now wholly executed in the roman character. This epitome contains 6 leaves, on signature i. Then, on a (i) the prefatory address of Sabellicus 'ad Principem et Patres.' On a li, his preface. On a lii the text of the *First Decad* begins. The signatures run thus: a 8—then, to y, in sixes. Next, signature A (first book of the *Third Decad*) to H in sixes: I to N in eights: N ten, and O four. On the recto of O 4, the third book of the *Fourth Decad* ends. The colophon, beneath, is as follows:

**Hoc opus Impressum Venetiis Arte & industria optimi
uiri Andreæ de Toresanis de Asula Anno**

M. CCCCLXXXVII. Die. XXI.

Madii. Augustino Bar

badico Inelyto

principe.

* See.

The reverse is blank. There are catchwords, running titles, and marginal (printed) notes, or summaries, but no numerals. As this impression has been frequently described, and as the previous one of the date of 1486 is purely supposititious, it only remains to refer the reader to the numerous authorities cited by Panzer, in vol. iii. p. 239, 240. The present copy has every luxury of condition and size to recommend it. It is bound in russia, with marble edges to the leaves.

771. SACROBUSTUS, seu SACROBOSCUS (IOHANNES).

SPHÆRA MUNDI. *Printed by Hailbrun. Venice.*

1478. Quarto.

EDITIO PRINCEPS. 'Liber quem [scil. Sacroboscus] *De Sphæra* edidit, minutus quidem est: quid tum? ab universo queritur, legitur, teritur mathematicorum grege'—are the words of the venerable Leland. *De Scriptor. Britan.* pt. ii. p. 353. Tanner has reprinted Leland's short biography of Sacroboscus, or HALIFEX—as he calls him—('a loco natali dictus') from the Saxon word *Halligwalde* or *Halifex*—'cujus appellationis et emporium apud *Brigantes* lunculo celeberrimum: unde et hunc (continues Leland) conjecturâ ductus, ortum facile crediderim.' *Bibl. Britan.* p. 371, notes. Tanner has given a list of a few of the subsequent impressions of this once celebrated, and yet respectable, performance. Although we may object to La Lande's calling this edition 'very rare,' we shall easily agree with him in pronouncing it to be 'elegantly printed.' *Bibliogr. Astronomique*, p. 12-13. The name of Hailbrun is entitled to great respectability; and in this beautiful production of his press, he has not been surpassed by any of his contemporaries. The wood-cuts with which the *Treatise upon Planets*, by GERARDUS CREMONENSIS, is embellished, are among the earliest extant relating to the study of astronomy. We shall be brief but particular in our description, or rather illustration. On the recto of a, is the title, printed in red, thus:

Iohannis de sacrobusto anglici uiri clarissimi
Spera mundi feliciter incipit.

There are ornamental capital initials, and marginal printed titles, or summaries, throughout the impression. A full page has 25 lines. On the recto of the second leaf, a 2, is a representation, or cut, of the

different elements, and spheres of the several planets. The signatures a, and b, run in eights. On the reverse of d 5, is another cut or diagram; and on the recto of the ensuing and last leaf, at bottom, we read this subscription:

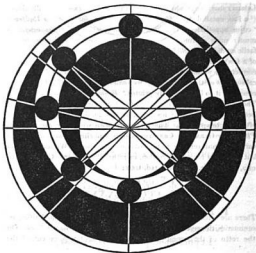
Iohannis de sacrobusto anglici uiri clarissimi Spera mundi feliciter explicit.

The reverse is blank. On the recto of the ensuing leaf e (1) commences the treatise of GERARDUS CREMONENSIS, with the following prefix—printed in red:

Gerardi cremonensis uiri clarissimi
Theorica planetarū feliciter incipit.

The second page of this treatise contains the following, not unsuccessfully executed, representation of the Orbit, or Theory, of the Sun:

Theorica Solis.



The 'Theory of the Moon' is thus represented, on the recto of c 4—
or on the 4th following page:

Theorica Lunę.



Various other similar embellishments follow; and on the reverse of
f 10, we read the imprint and subscription, thus: -

Explicit Theorica planetarum Gerardi cre-
monensis astronomi celebratissimi . Impressa
Venetijs per Franciscū renner de Hailbrun .
M . CCCC . LXXVIII .

P. Franciscus niger Venetus . lectori felicitatē

Sidereos cęli motus : mitantiaq; astra :

Et phętonęos perlege lector equos .

Impressi fuerant reges: impressaq; bella:
 Quæ gessere patres auspice digna Ioue.
 Sed qui bella regit: pacis qui fœdera iungit
 Iuppiter: & mundus iure legendus erat.
 Bene Vale.

The present is rather a large copy, but, unluckily, of a tawny colour throughout. A very neat and fair one, elegantly bound in calf, is described in the catalogue of Mr. Bell, of Oundle, for 4*l.* 14*s.* 6*d.*

772. SARISBURIENSIS (IOHANNES). DE NUGIS
 CURIALIUM ET VESTIGIIS PHILOSOPHORUM.
 (*Apparently printed by Ther Hoernen*). *Without
 Place or Date.* Folio.

EDITIO PRINCEPS. The possession of the earliest impression of a work—pronounced by Dr. Henry to be ‘indeed the most curious and valuable monument of the English literature of the twelfth century: which it is impossible to peruse without admiring the virtue and good sense, as well as the genius and erudition, of its author’*—must be no small gratification to the Noble Owner of the present beautiful copy of it. Although I do not observe the name of JOHN OF SALISBURY in the copious list of Panzer’s fifth volume, yet I have no scruple in assigning the present edition to the press of *Ther Hoernen*; and in conjecturing the date of it to be somewhere about the year 1472. It is therefore, in all probability, the Editio Princeps; and will be treasured accordingly. The text is almost uniformly executed in double columns, and on the reverse of the first leaf, at top of the first column, we read this title:

Ecce liber intitulatur de nugis
 curialium ⁊ vestigiis ph'oz.
 cui⁹ Johannes Salesberi
 ensis Carnotensis epis fuit actor.

* *History of Great Britain*; vol. vi. p. 144-6. 8vo. edit.

An interesting account of the writings of the author follows. We have, next, 39 leaves of a table; concluding at the bottom of the first column, on the recto of the 29th leaf: there being no second column on this page. The reverse is blank. Then follow 4 leaves of prefatory verses—in hexameter and pentameter measures—printed in long lines: thus entitled:

Eutheticus Iohannis episcopi Carnoteni. In polycraticon.

A prosaic prologue ensues, on the 2 following leaves. The beginning of the 1st book is thus:

Post oia que viris solent
obesse. Principib⁹ nichil p
neciosius eē arbitror. U^o q
eis fortune blādiētis ille
cebra, aspectūq^{ue} trahit ve
ritatis. dū diuicias suas r
delicias cōgerit mūd⁹ q
h⁹ delicati pēsus prurigi
&c. &c. &c.

There are 40 lines in a full page. On the reverse of fol. 243, and last but 3, we read this subscription:

Finit opus pclarū de nugis curiali
um r vestigijs ph⁹oz, cui⁹ iohānes
salesberiensis actor fuit.

Next follow three leaves (printed in long lines) of hexameter and pentameter verses, thus entitled:

Subscripta metra pulcre r plenissime conti
nent materiam illam q^{ue} habetur supra libro^o
capitulo xxiij. de membris corporis quō adu^s
sus stomachū quasi voracitate omnium labores
exhauriret conspirauerant.

On the reverse of this 3rd leaf, beneath the 7th line, is the following imprint:

Et sic est finis.

There are neither numerals, signatures, nor catchwords. The present is a beautiful copy, ruled, and bound in red-morocco.

**773. SAVONAROLA. DE BALNEIS. Printed by
Andreas Gallus. Ferrara. 1485. Folio.**

An elegantly executed impression, in double columns, in the close Gothic letter. The signatures run thus: a (including a blank leaf) in 8: b, 8: c, 6: d, 8: e, 6: and f, 4. On the reverse of f 4:

**Explicit liber de balneis ⁊ termis na-
turalibus oibus ptalie pprietatibusq;
earū . editus a dño Michaele Sauo-
narola . impressus Ferrarie p m̃g̃m
Andream gallum . M̃. cccc . lxxxṽo .
die x̃. m̃sis nouēbris . Deo gl̃as .
finis.**

The register, beneath, describes f with 6—but it has only 4—leaves. This copy is bound with GUAYNERIUS: see p. 345 ante.

**774. SERMO. IN FESTO PRESENTATIONIS. Without
Name of Printer, or Place. 1470. Quarto.**

EDITIO PRINCIPIS. This impression appears to be not only the earliest publication extant of a Sermon, separately printed, but to have been executed by *Ther Hoernes*; and, if so, is the first known specimen of his press. Panzer is sufficiently particular, but refers only to the *Bibl. Heidegg.* for a copy of it. See *Anal. Typog.* vol. iv. p. 271-2. If, by observing that the capital letters, E and S, have a resemblance to those of *Feldner*, Panzer wishes it to be inferred that this tract was executed by that printer, he is certainly mistaken; as the work bears a much stronger resemblance to the press of *Ther Hoernes*—and

the period of its printing exactly corresponds with that of the labours of the last mentioned artist. We shall be brief, but particular. All that we observe on the recto of the first leaf, is this copious title:

Sermo ad populum predicabilis . In festo p̄sentationis . Beatissime marie semper v̄ginis nouiter cum magna diligeñ . ad communem vsũ multorũ sacerdotum presertim curatoꝝ collectus . Et idcirco per ip̄ressionẽ multiplicatus . sub hoc currente Anno domini M̄. ccc̄. lxx̄. Cuiusquidem collectionis atq; etiã multiplicationis eius non p̄uip̄benda ratio si placet . videri poteret . In hui⁹ folij latere sequenti

The reverse is blank. On the recto of the ensuing leaf:

Incipit sermo de presentatione beatissime virginis Marie

There are 25 lines below; and every full page has 27 lines. In the whole, 12 leaves; without signatures, or catchwords; but with the numerals (as in the Petrarch of 1471—see p. 452-3, ante) printed in the centre of the outer margin. The last line is thus barbarously contracted:

gũt̄ vitã felicitatẽ etnã. q̄ ab̄ p̄statẽ dignẽ r̄c̄ añ

The paper is excellently manufactured. A sound desirable copy: in blue morocco.

775. SERVATIUS. LEGENDA. Printed by Ther. Hoernen. Cologne. 1472. Quarto.

This is one of the most barbarous and incorrectly-printed volumes which ever issued from the press of *Ther Hoernen*. Proper Names are variously spelt in it; and so little attention does the printer pay to the orthography of his own name, that, in the colophon, we find it 'hoeynen.' A table occupies the reverse of the first leaf: in which the arabic numerals are so rudely executed, that we may almost suppose them to have been cut in wood. This table begins with the date of

1471; and in the text of the opposite page, that of 1472 is inserted. A kind of prohem, or introduction, occupies the first 3 pages of the text. On the reverse of the 3d leaf is this prefix, printed in red:

Incipit de scō seruatio legēda minor et valde bō.

It requires an unusual ardor in the pursuit of legends, or monkish tales, to persevere in the perusal of this cramped and contracted text; but on the reverse of the 26th leaf, there is rather a curious account of the appearance of the spirit of Servatius, to his sister, at the dead of night—while the latter was at her vigils:

. . . . Quem diligēcius intuens soror. ait. frater meus es. an alienus? frater tuus inquit sum: soror dilectissima. At illa. Quid ē fr? et qmā? Bñ ē inqt ille At illa. Quō iquit bñ? Bñs inqt ſuati⁹: obtrinit. Illa rñdit. Quāz ille p̄ctetis? ff ait. Quia iā fr̄o discalcia⁹ ⁊ cūctio indutus ad sepulcr⁹ eius veni: et pro modulo meo. eum aliquantulum honorauit. Non solū aūt me: sed q̄tq̄ ad eū veniunt. si rerum dispositio* sinit. eterna consolatur leticia? &c.

The ghost then proceeds to tell his sister to listen to what he is about to say; namely, 'on the decease of his body, he was afflicted by Demons; was drawn in the midst of wolves, and burnt with pitch and sulphur, almost to cinders; then suddenly was snatched from them, with force, to the walls of a pleasant city,' &c. A sort of index occupies the last 4 pages; when, on the reverse of fol. 30 and last, we read the colophon: the first line being printed in black, and the remainder in red.

Explicit legēda de sancto seruatio.

Explicit sanctissimi seruacij tūgrensis ecclesie presulis et consanguinei xpiſti legēda de nouo stilo clao ac eleganti cōpilata Colonicq; Impres̄a p me Arnoldū thet hopynen finita. Anno dñi m°. cccc°. lxxij°. die mercurij q̄ta mēsis marcij.

* Sic.

The device, as at page 320 ante, is beneath. There are neither numerals, signatures, nor catchwords. A full page contains 29 lines. Both Panzer and the Crevenna Catalogue refer to the *Cat. de la Valliere*, vol. iii. p. 96, n°. 4739; where, however, the description of this rare and extraordinary volume is confined almost entirely to the colophon. The present is a fair and most desirable copy, in dark blue morocco binding.

↳ *A duplicate of this page, containing a copper-plate vignette, will be delivered with the IVth volume.*

*. Some apology may be due for the following list of ERRATA; but in a work of this nature, partaking of such a variety of matter, an allowance would probably have been made for even a greater number. It will be seen, indeed, that a few of these errors need not have been noticed; yet it was essential, in the extracts, dates, and authorities cited, not to suffer any, which were considered to be of importance, to pass uncorrected.

VOL. I.			
Page	Line	FOR	READ
vii	7	<i>four</i>	<i>four</i>
viii	21	<i>perfectum</i>	<i>perfectum</i>
xiv	9	<i>leaves</i>	<i>lines</i>
xvi	perm. note	<i>graveur</i>	<i>graveur</i>
xviii	12	<i>quadrupedal</i>	<i>quadrupedal</i>
xi	9	<i>future</i>	<i>subsequent</i>
23	5	<i>signatur</i>	<i>signata</i> 7
—	6	<i>ecarac</i>	<i>e carac</i>
33	last	<i>sacrus</i>	<i>sacrus</i>
67	4 note	<i>per</i>	<i>pro</i>
79	19	<i>ye</i>	<i>ye</i>
84	6	<i>Published in France</i>	<i>in the French language</i>
112	14	<i>des</i>	<i>de</i>
138	18 note	<i>restituendis</i>	<i>restituendis</i>
140	4	<i>pteturj</i>	<i>pteturj</i>
145	20	<i>tomat</i>	<i>tomat</i>
149	17	<i>Minali & Breviaro</i>	<i>Minali & Breviaro</i>
150	2	<i>UNDGAVEN</i>	<i>ANDGAVEN</i>
157	3	<i>TC</i>	<i>TC</i>
159	23-24	This point has been reconsidered: see vol. ii. p. 200.	
161	5	<i>820</i>	<i>825</i>
178	3	<i>la plat</i>	<i>le plat</i>
190	4	<i>Vedatus</i>	<i>Vedatus</i>
—	8	<i>Historia</i>	<i>Historia</i>
200	last	<i>Virgeras</i>	<i>Vergerius</i>
202	15	<i>orde</i>	<i>ordies</i>
203	18	<i>RURENS</i>	<i>RURENS</i>
205	16-17	<i>fratris Raudemem</i>	<i>fratris Raudemem</i>
217	7	<i>Dele 3</i>	
219	19	<i>Siatas</i>	<i>Fus</i>
227	26	<i>paniteret quadam</i>	<i>paniteret quadam</i>
237	19 note	<i>fall</i>	<i>falla</i>
239	2	<i>Adelphomus</i>	<i>Adelphomai</i>
242	10	Perhaps here, and in other places, 'Avianus' should be substituted for 'Avienus.'	
244	last but 2	<i>transatl</i>	<i>transatl</i>
247	1	<i>dicite</i>	<i>dicite</i>
251	16	<i>apellat</i>	<i>apellat</i>
253	17	For 'Vindelin Spira,' here, and in other places, read 'Vindelin de Spira.'	
258	32	<i>APIETOTEAOOT</i>	<i>APIETOTEAOOT</i>
259	33	<i>435 rect.</i>	<i>435 rect.</i>
266	20	<i>enruling</i>	<i>preceding</i>
298	2 note	<i>misapplication</i>	<i>misapplication</i>
300	15	<i>January xvii</i>	<i>December xii</i>
301	12	<i>twelvemonth</i>	<i>month</i>
310	27	<i>Moguntia</i>	<i>Moguntia</i>
—	—	<i>cura</i>	<i>cura</i>
326	11	<i>consolata</i>	<i>consolata</i>
327	ult.	<i>prestante</i>	<i>prestante</i>
329	7	<i>Vicentia</i>	<i>Vicentia</i>
—	21	<i>Impressa</i>	<i>Impressa</i>
332	22	<i>4</i>	<i>7</i>

Page	Line	FOR	READ
336	20	insert 'ad' after	' Ciceronia'
343	3	Petrū	Petri
344	13	amari	amari
345	18	cupido	cupido
—	35	begin the epistle	begin the epistles
347	21	et uno	ut uno
—	13	revocatum is here in the original;	but it should be revocation
348	6	Gherettham	Gherettham
—	21	uito	ditto
369	3	Nuper	Nuper
370	25	eulacete	eulacret
382	4	Ludouica	Ludouici

VOL. II.

7	23	Opufia	ε Opufa (initial ε nearly obliterated in copy)
10	20	fugiam	frigiam
12	27	DVA	DVAE (final E drops)
13	30	Olythie	Olythiac
20	31	stille of the study	study of the style
24	peruult	αυτοσ	αυτου
34	12	Opulos	[p] Opulus
38	2	TETPAPAION	TETPAAION
42	7	Insert 'de' after 'Petri'	
44	23	περιλαμβανος	περιλαμβανος
—	32	αμαρτυρη	αμαρτυρη
48	1	Philosophie	Philosophi
56	11 (of note)	Insert 'volamine' between 'principis' and 'duabus'	
57	12	ΔΙΩΝΟC	ΔΙΩΝΟC
59	5	βερνάρτου	βερνάρτου
65	20	one of the same	one and the same
66	3 (of note)	definire	definiri
74	ult.	crowns	guineas
77	15	future	subsequent
78	13	meta	meta
80	11	meta	meta
110	peruult	p(er)egrino	p(er)egrinoq;
116	22	peculia	peculia
120	4	Nartia	Martia
123	15	S. de Colonia	L. de Colonia
128	14	bet	azul
131	22	hihil	nihil
147	last	da la Valliere	de la Valliere
151	11	icida	lucida
153	22	terra	terra
160	3	Sixtus	Scitus
—	25	Nem	Nem
162	25	Clarisoni	Clavisoni
170	27	confictur	confictur
181	14	ΑΦΘΟΙΤΟΣ	ΑΦΘΟΙΤΟΣ
191	ult.	Gomanga	Gomanga
196	12 (note)	principio	principis
216	12	preuaculi	preuaculi
212	25	dele this line to the stop in the following line.	
224	last but two	printer	author
229	17	Tanner	Tanner
255	22	252	253
257	1 (note)	darique	darci: quo

Page	Line	FOR	READ
267	20	Insert ' added ' after ' is '	
270	15	NOVOCOMENIUS	NOVOCOMENIS
285	14	opus	opus
282	2	ccccxxii	ccccxxii
289	6	tu	tu
321	22	histora	historia
322	26	Jugurtha	Jugurtha
332	1	Jugurthine	Jugurthine
335	22	Catiline Conspiracy	Conspiracy of Catiline
342	24	per	perque
356	10	The letter	This
373	12	Stereopa	Stereopa
403	9	Comedies	Comedy
406	ult.	Comediarium	Comediarum
410	dele	' Paris ' in running title	
412	19	Callipi	Callippi
421	22	Comedies	Comedy
430	9	supra causa	super causa
443	2	ΘΕΟΚΡΙΤΟΥ	ΘΕΟΚΡΙΤΟΥ
445	27	Explicit	Explicit
446	20	cunco	cunco
—	27	present	present
447	16	Printed by De Ripoli	Apud Sanctum Jacobum de Ripoli
450	11	at	ne
—	17	cuntatum	ciuntatum } defect in copy described. <i>u/</i>
451	8	Tiberii	Tiberium
452	22	illatibus	illis
458	last but 3	ss. G. A.	ss. G. A.
457		This edition is distinguished by the letter R : see p. 416, ante.	

VOL. III.

For want of sufficient leisure, only the following Errata, deserving of correction, have been hitherto noticed in this volume; but a more complete list will be published with the fourth volume.

16	23	Gorgia	Gorgias
—	—	Herod	Herodes
23	20	enarratus	enarratus
44	31	ῥησάβη	ῥη σάβη
60	7	nobis	vobis
—	penult	Ἀμμορίου	Ἀμμορίου
62	16	Dionod	Dionodes
82	5	The capital letters, B. R. M., beneath the colophon, are omitted to be noticed.	
83	14	MCCCC.LXXI	M.CCCC.LXXI
102	16	FRATRES	FRATRE
107	27	GRAMMATICALE	GRAMMATICAE
108	15	Explicit	Explicitus
113	10	mauro	lusco
117	23	Claudian	Lucan
120	15	καρπύχρη	καρπύχρη (sic.)
122	ult. (of text)	χρῆς αὐτῆ	χρῆς αὐτῆ
123	23	LV	L/A
128	8	TORTELLI	TORTELLII
—	14	Boninus	Bononius
132	8 of note	Et	Ex
—	—	temperatis	temperatis
207	ult. note.	1363	1469.

N. B. The Greek circumflex, (ˆ) in the accentuation of the Capital Letters, has been uniformly omitted; as none is cast in modern founts of Greek Capitals.

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The IVth and Last Volume will contain

- I. MISCELLANEOUS AUTHORS concluded.
- II. BOOKS PRINTED IN THE ITALIAN LANGUAGE.
- III. BOOKS PRINTED BY WILLIAM CAXTON.
- IV. BOOKS PRINTED IN THE ABBEY OF ST. ALBANS.
- V. BOOKS PRINTED BY WYNKYN DE WOERDE.
- VI. BOOKS PRINTED BY RICHARD PYNSON.
- VII. SUPPLEMENT.
- VIII. EMENDATIONS.
- IX. INDEX OF AUTHORS, and of Editions described.
- X. INDEX OF PRINTERS, and of Editions printed by them in this Work.
- XI. TABLE of some of the principal COLLECTIONS, or LIBRARIES, PUBLIC and PRIVATE, which contain copies of the Editions described.



